

BETTER
SPEECH

WOOLBERT
& WEAVER



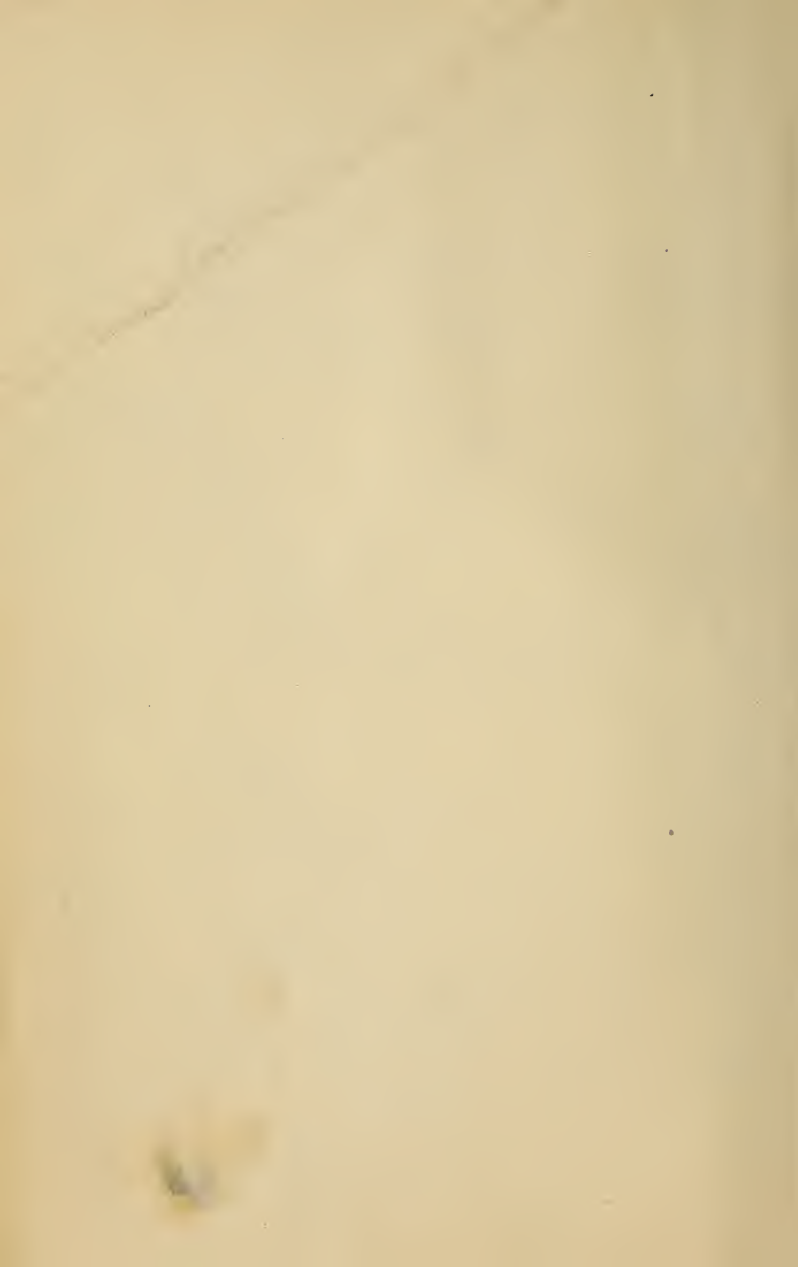
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BETTER SPEECH

A TEXT-BOOK OF SPEECH TRAINING
FOR SECONDARY SCHOOLS

BY

CHARLES HENRY WOOLBERT, PH.D.

Associate Professor of Speech in the University of Illinois—

Editor of *The Quarterly Journal of Speech*

Education—Author of *Fundamentals of Speech*

AND

ANDREW THOMAS WEAVER, M.A.

Assistant Professor of Speech in the University of

Wisconsin—Supervisor of Speech Training

in the Wisconsin High School



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PREFACE

THE AIM AND THE IDEAL

The movement for better speech is upon us. Leaders of civic activities, the press, school administrators, parents, teachers, even pupils, have come to an awakening as to the desirability of improving speech. It is with the sincere hope of contributing some new definiteness of meaning and direction to this nation-wide campaign for better speech that this book is written.

Speech as a school study is the broadest of all disciplines. It is fundamental and universal. In school, poor speech means poor mathematics, poor history, poor physics, poor chemistry, and, surely, poor language. Speech is the most liberal of all cultural studies, yet it is far and away the most practical discipline that the school can give. The profound conviction of the authors of this text is that the term *Speech* properly comprehends a wide field, including the simplest efforts to make meaningful sounds and actions, the proper choice and utterance of words, proper vocal expression in speaking and reading, proper control of the whole body in communicating with others, and the ability to think clearly and deeply. The development of these capacities carries with it the ability to influence the thoughts and actions of other people. Good speech is the key which admits its possessor to the company of the leaders of men. When speech is not good, man is vastly less happy as a social being than he should be. The man who has mastered speech has learned the secret of fitting himself into his complex social environment.

The time to master speech is youth, in the days when habits are being formed. Habits of good speech, once fixed upon

boys and girls, will abide. The place for establishing correct habits is, first of all, the home, and after that, the school, especially the high school, the college of the people. When training in speech is added to the traditional training in language, literature, history, mathematics, and science, all these other disciplines are the beneficiaries in effectiveness and usefulness.

This book is planned throughout to enable teachers with the widest variety of training to present to their classes the underlying principles of good speech and to offer them profitable projects for training and practice. It furnishes a means of socializing the whole school program, giving point, clearness, and co-ordination to the work done throughout the school. Just as speech itself is the chief agency for socializing life, so the work of the speech class is the surest way of socializing the work of the school.

THE PLAN

The fundamental tenets of this book are: (1) Speech training to be effective should proceed according to principles and rules. (2) These principles must be evolved from careful observation of human behavior, that is, from the science of psychology. (3) Psychology shows us that speech is not instinctive, that it is learned just as all other habits are learned. (4) Most children learn their speech under unfavorable circumstances—at home, on the street, on the playground. (5) The only way in which this faulty training can be corrected by the school is through a study of what speech is aimed to accomplish, a knowledge of what its elements are, and through well-directed exercises in turning poor speech into better speech. (6) The ultimate object of training for better speech should be to give the pupil a knowledge of how to improve himself and a will to put this knowledge into practice; in other words, to make the pupil an intelligent self-

critic. The text is devised to help the learner at any level of speech training. It provides principles and exercises designed to be helpful along the following lines:

1. Articulation and pronunciation.
2. Usage.
3. Thinking.
4. Conversation.
5. Public speaking.
6. Reading.
7. Acting.
8. Contests.

THE METHOD

The book tries to tell a straight-away story on the theme, "The way to improve speech is to understand it and make a conscious effort to improve speech habits." Yet the logical order of this "story" does not necessarily indicate the best order for carrying on class instructions. Teachers should not feel bound to follow the order in which the chapters are written; the best way to use the book is to mark out a course for a given class, using such parts as serve the special needs and purposes of the particular situation.

The following is suggested as a workable four-year schedule: **FIRST YEAR:** Chapter I, Good Speech; Chapter II, The Nature of Speech; Chapter VI, Thinking for Speech; Chapter III, Mastering the Whole Body for Speech. **SECOND YEAR:** Review Chapters I, II, III, and VI, adding Chapter IV, The Voice in Speech, and Chapter V, Using Language in Speech. **THIRD YEAR:** Review Chapters I, II, III, IV, V, VI, adding Chapter VII, Conversation, Chapter VIII, Public Speaking, Chapter IX, Reading. **FOURTH YEAR:** Review Chapters VIII and IX, and apply them to the project work of debating and play production, using the materials of Appendices A and B and of Appendix C.

ACKNOWLEDGMENTS

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All of the aforementioned, as well as the authors, were formerly teachers in secondary schools.

CHARLES HENRY WOOLBERT.

ANDREW THOMAS WEAVER.

1922

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BETTER SPEECH

CHAPTER I

GOOD SPEECH

Strange how careful people are about dress, how sure that dignity and good taste in dress help to make one's success in getting on in the world; and, at the same time, how careless these same people are about speech, which is the dress of the mind.

Literary Digest: Nov. 6, 1920.

Speech is a mirror of the soul; as a man speaks, so is he.

PUBLIUS SYRUS.

What were all the attributes of man, his personal accomplishments, and his boasted reason, without the faculty of speech! To excel in its use is the highest of human arts.

BRONSON: *Mental and Vocal Philosophy*.

OUTLINE

- I. *The Fundamental Nature of Speech.*
 - A. Speech as a Means of Communication.
 - B. Forms of Communication.
- II. *Learning to Speak.*
 - A. Speech Develops as a Means of Satisfying Wants.
 - B. Speech Begins as Random Activity.
 - C. Imitation in Learning.
 - D. Making and Interpreting Signs.
- III. *Speaker and Spoken to.*
 - A. Speech is a Two-sided Activity.
 - B. The Fundamental Purpose of Speech.
- IV. *Importance of Good Speech.*
 - A. Speech as Man's Greatest Invention.
 - B. Failure in Speech and Failure in Life.

V. *Tests of Good Speaking.*

- A. Controlled by Definite Purpose.
- B. Easily Seen and Heard.
- C. Secures and Holds Attention.

VI. *Sources of Interestingness.*

- A. Evidence of Being Thoroughly Alive.
- B. Using Strong Enough Tones of Voice.
- C. Consulting Tastes of Those Spoken to.
 - 1. Tastes determined by habits.
 - 2. Tastes determined by degree of culture.
 - 3. Tastes determined by circumstances and conditions.
- D. Sympathy and Tact.
- E. Variety of Voice and Action.

VII. *Summary.*

SPEECH

Speech is like a good many other things that we meet every day; we do not really understand its weaknesses or appreciate its merits. We treat it much as we treat the family, the school, the community—we merely take it for granted and assume that it is what it is, and that there is little use trying to change it. Human nature is so constituted that when we have lived with a thing or person for a long time, we get into the habit of making the best of a good or bad bargain and letting it go at that.

Yet education and civilization are both a kind of staircase by which we rise from the imperfect, the unsatisfactory, the weak, to the perfect, the satisfactory, and the effective. In no school subject more than in Speech Training, probably, is there so much truth in the old adage, "The good is often enemy to the better." And of course the ineffective is always, with all studies, the enemy to the good.

So it will pay us to look into this more or less mysterious thing we call Speech, find out how good or poor we are in using it, learn how it works, how to take it apart, and then how to put it together again. We shall discover some rather

amazing things about ourselves. We shall be something like the man who was quite astounded to find that he had been using prose all his life; or maybe we shall feel like the novelist Thackeray, who professed to be quite amazed by the discovery that in France even the children spoke French!

The least studious and the most easily frightened and the most careless of boys and girls have been using Speech all their lives; they have had thousands of lessons in Speech—most of them good, but very, very many of them quite bad. Now we start afresh.

I. THE FUNDAMENTAL NATURE OF SPEECH

A. Speech as a Means of Communication. We live in a world of people, of fellow human beings. To be happy and successful we have to learn how to get on with one another; in countless ways we are dependent upon those around us. We live happily and successfully just in proportion as we learn how to adjust our corners to theirs, to fit our hands in theirs, to go about our work and play with the least possible friction and obstruction. This means that we must know each other's thoughts, each other's feelings, each other's desires, and that we must continually take these into account in our daily lives.

How do we do this? How can you and I each know what the other is thinking or feeling or desiring? There is no way of x-raying another person's mental operations. We never do find out directly; we always have to get the secret by roundabout ways; that is, you cannot actually think my thoughts and I cannot actually feel your feelings. Then what do we do? Why, we find them out *indirectly*. For be sure that we do "carry" thought and feelings to others, else we could not live or grow up or be successful in the struggle of life.

How do we do it? *We read and interpret the outward signs.*

When we can look at another person and know what he thinks or feels or wishes, we can better get along with him. When we hear him use his voice and make vocal sounds for us to interpret, then we can get on better still. The answer is, then, that we succeed in living with other people by *making and interpreting signs*. This is best summed up under the name, COMMUNICATION.

The most important signs that we can see and hear in the behavior of others are those that we call *speech*. Everything you can see in the actions of another and everything you can hear in his voice may become a sign or signal of his meaning and thus be included in *speech*. Speech is communication,—it is a key which opens up our minds and hearts one to another. If a man lived in complete isolation from other living beings, he would never need any means of communication and would never learn to speak. He might express his ideas and feelings in some kind of actions and vocal sounds, but these actions and sounds would not be speech.

B. Forms of Communication. In order to understand more fully what speech really is, let us consider certain forms of communication and see how they work. What is the problem of communicating by telegraph? Merely this: to devise a *code* in terms of sound—dots and dashes—which can be sent over the wires. First both individuals doing the communicating agree on the code, then make the sounds, and finally learn to interpret or translate them into written words. In this way they can communicate over the wires. When A who is to send the message, and B who is to receive it, have agreed that $\overline{\cdot} \text{---} \overline{\cdot}$ means “c-a-t,” then A by giving the right signals, can *make B think* of a small, furry animal which catches mice and which is more or less of a nuisance around his house. When the football team have learned their *signals*—a disguised form of speech—the

quarter back communicates with the members of his team by calling off combinations of numbers to which definite meanings have been attached. If one person agrees with another that every time he bends his little finger he will be thinking "cat," they can communicate with each other in that way, and they will be using a form of *speech*. Have you ever seen a football team from a deaf and dumb school play a game? They make their signals with their fingers and arms. Yet they are using a form of speech. How many in the class know the boy-scout semaphore signals which make up one code for communication? Speech is the best way human beings have yet invented for *communicating* one with another. It is essentially a code; it is composed of audible signs made with the vocal muscles and of visible signs made with the other muscles of the body.

QUESTIONS AND EXERCISES

1. Define speech.
2. In what ways other than speech can people communicate with each other?
3. What likenesses and differences are there among the following: a telegraph message, a telephone conversation, a letter, and a public address?
4. How does the sort of speech used by the deaf and dumb differ from ordinary speech?
5. What advantage have the audible signals over the visible signals in speech? *Vice versa?*
6. How much communication through speech is possible between people who speak different languages?
7. Do animals speak? What is your own observation on this point? How many modes of communication among animals can you state?
8. Make up a simple set of original signals of some sort which might be used as a means of communication.
9. Say something to the class using the visible signals of speech without the audible signals; use sign language, pantomime.
10. Communicate meaning to someone, using your voice without words.

11. Tell us the story of the most interesting movie you ever saw and show us how the characters communicated with each other and with you.

II. LEARNING TO SPEAK

A. Speech Develops as a Means of Satisfying Wants.

If a baby were perfectly satisfied all the time, if it had everything it wanted, it would never learn to speak. Sometimes when a baby makes a noise like "a goo," its mother says, "Yes, I'll get you some 'a goo,'" and gives the baby a drink. Or when the baby squirms about enough, the mother, reading a signal in this, immediately feeds it, or moves it, or gives it a rattle to play with. Such a child is deprived of any real incentive to develop speech. Why *should* it learn to speak? Nobody will learn the complicated code of speech if he can get along as well without it. Most of us have never learned the wireless code; why should we learn it? It would be of no service to us in our daily lives.

B. Speech Begins as Random Activity. But most babies are not comfortable and satisfied all the time. When they are not comfortable, they wriggle and twist and utter sounds. These sounds and activities at first happen accidentally; but when the mother learns to interpret them as signals of specific wants, they tend to be *repeated* when the same want arises again. When the mother learns to respond to the right sort of wriggling and vocal sound and then insists upon that only, the baby learns a good set of basic speech habits.

C. Imitation in Learning to Speak. From this point on, the child's problem in learning speech consists almost wholly in imitating others; that is, in *learning a code* that other people use, probably one of the codes that have been growing and developing all through the countless ages which man has spent on the earth.

D. Making and Interpreting Signs. Learning to speak means learning to make and to understand signs that can be

seen and signs that can be *heard*. We all learn to show what we think and feel by the way we look, and from the looks of others we learn to draw conclusions as to their thoughts and feelings. Human beings act in certain ways when they are happy, and in other ways when they are dejected. "Seeing is believing;" so is hearing. "Actions speak louder than words" is still very true. But words uttered by the voice are also powerful. So when we *both* see and hear, we just about *know* what is going on in another's mind.

Learning to speak involves the developing of control over our entire behavior, so that through it we may be able to tell people what we want to tell them and cause them to do what we want them to do. The great problem in learning to speak is to control *the whole body* in such a way as to say *one thing at one time*, and one thing only.

QUESTIONS

1. Why and how does a normal child learn to speak?
2. Describe the speech of a child you know who is backward in learning to talk. Illustrate.
3. Why is a child born deaf also mute?

III. SPEAKER AND SPOKEN TO

A. Speech Is a Two-sided Activity. Speaking always involves at least two persons, one speaking and one spoken to. We may not say speaker and *listener* because one spoken to is more than a listener; he is also a *watcher*, an *observer*. Now if you were to go to the telephone and talk without first calling anyone up, people would think you were pretty queer. Likewise in speaking, the first thing is to see that the line of communication between you and the one to whom you speak is open and working. Some people actually speak in conversation and even from the public platform without calling anyone up. You always speak *with* someone.

B. The Fundamental Purpose of Speech. The "speaker" who merely meditates out loud, seldom accomplishes anything except to relieve his own feeling or to clear up his own notions. Real speech comes from a definite urge to make another person act in some definite way. As Frobisher well says: "The chief end of speech is to conform the mind of the hearer."*

QUESTIONS

1. Is the term "audience" satisfactory as descriptive of persons spoken to?

2. Do we need a new word to describe the "audience" at a moving picture show? Some one has suggested "optience"; what do you think about it?

3. How can a speaker know whether his "lines of communication" are open and working, or not? What should he do when he finds he has lost his "connection"?

IV. IMPORTANCE OF GOOD SPEECH

A. Speech as Man's Greatest Invention. It has been said that speech is man's greatest invention; it is; it has done more than all other inventions put together to advance civilization. It is responsible for most other inventions. More people fail to live well and happily from inability to get along with others, than from any other reason. It is not so much a lack of brains that wrecks most lives, but just plain inability to "get on" with other folks and to adapt oneself to conditions and circumstances as they actually are. The greatest and most useful instrument that man has yet devised for establishing and maintaining satisfactory and happy relations with others is speech.

In this book we are interested in every variety of speech from ordinary conversation to formal public address. We are even more interested in speaking well in everyday life than in clever performances on the platform. While artistic

* *Acting and Oratory*, p. 59.

skill is very fine, yet efficiency in everyday speaking is much more valuable in the long run. No man can hope to get out of life what he should get unless he develops his ability to speak correctly and effectively.

B. Failure in Speech Means Failure in Life. The old proverb, "Speech is silver, silence is golden," does not apply to the man who, called on to say something where speech means responsibility met and opportunity grasped, is silent and tongue-tied because he *cannot* speak. Not at all; for there will be many times in your lives when you *must* speak if you are going to amount to anything in the world. It is an admirable thing to be silent because you see that silence is more appropriate than speech and more likely to secure for you what you want. It is a very different thing to be face to face with a real chance to amount to something and then have to give it up because you do not know how to tell others what you want to tell them. In a very real sense, speech is the key which opens the door of true success. You are bound to be judged by your speech *whether you wish to be or not*. The question for you to decide is not whether you are going to speak or keep silent—you cannot avoid speaking. The only question is, *how* are you going to speak, well or ill?

QUESTIONS

1. What are some of the things that the invention and development of speech has done for human society?
2. Just how does poor speech hamper a man in getting along with others? Illustrate.

V. TESTS OF GOOD SPEAKING

What kind of speech is really good? When is speaking effective and when ineffective? What manner of speech makes for success and what for failure? What tests shall we apply?

Let us remember that all speech has for its fundamental

object the *influencing* of someone at the "receiving end" of the process,—the one who looks and listens. In general terms, therefore, we may answer that speech is effective when it causes the hearer and observer to do what the speaker wishes him to do. *The speaker who can induce those to whom he speaks to do what he wants them to do in the shortest time and with the least effort for everybody concerned is the best speaker.*

Good speaking will generally meet the following tests:

1. It is controlled by a *definite purpose* in the mind of the speaker.
2. It is at all times plainly *visible* and clearly *audible*.
3. It is interesting enough to *secure and hold the attention* of the observers and listeners.

A. First Test of Good Speaking. *It is controlled by a definite purpose in the mind of the speaker.*

No one can speak effectively unless he has settled in his own mind just what his object in speaking is. You have no business to talk until you have asked yourself the question: "Just what do I want the person or persons to whom I speak to understand, feel, believe, or do?" If you are tempted to utter sounds and make motions for the vague pleasure *you* get out of the exercise, go off by yourself in the woods where you will not bother anybody else and *perform* to your heart's content. You will not really be *speaking*, though—unless you play a double part and speak to yourself!

Too many conversers and public speakers are like the flies that buzz aimlessly about the window screen with a hazy purpose of getting into the house; after a lot of waste effort they sometimes come upon a broken strand in the wire and so accidentally accomplish their purpose. The thing that makes so effective one of those giant guns that can hurl a ton-and-a-half shell thirty miles is not so much the size of the projectile, or the noise it makes, or the smoke that pours out of the muzzle, as it is the terrible precision with which

it can be *aimed*. Someone has wisely remarked that the reason so many speakers hit nothing is that they aim at it so carefully.

Don't make the mistake of speaking when you really have nothing to say. "Something to say" means *wanting* to tell somebody something. What would you think of a man who packed his grip, went to the railway station, took the first train that came along, and rode until the conductor put him off? Yet that is no more foolish than to speak without a purpose—with nothing to say. In fact it is not quite so bad, for the aimless traveler would not be using up the time of other people without paying them for it as does the aimless speaker. The source of all the really effective conversation and public speaking which you may see and hear from day to day all about you is in a *purpose* to influence someone in a specific fashion. You may verify what has just been said by studying the speaking of those about you. Notice how thoroughly all effective talking is dominated and controlled by the desire to communicate *something definite* to others. Decide first of all just where you are going to head for before you get all dressed up to go.

If you are telling someone how to get from one city to another by automobile, your purpose is to give the most specific and helpful directions possible. Your purpose is to get the ones to whom you speak to see the situation, to understand the relations, etc. You will be effective exactly in proportion to the clearness of their understanding when you have finished and inversely to the time and the effort involved in making and understanding the explanation.

If you were telling someone about the best time you ever had, your purpose would be to give him all the enjoyment possible. The measure of your success would be the actual amount of pleasure he got.

If you were telling someone why you failed to do what was

expected of you, your purpose would probably be to convince him that you were right in your course of action. You succeed in proportion to the fullness with which he believes what you want him to believe.

If, again, you are telling someone about a magazine for which you are soliciting subscriptions, your purpose is to get his name on the dotted line; and the measure of your success is whether or not you get his signature and his money.

Notice that in every case your purpose is to be accomplished *in the minds of those to whom you speak, not in your own mind*. You are shooting at the other fellow, not at yourself. The first requisite for successful speaking is, therefore, that the speaker make up his mind clearly as to *just what he wants the person whom he addresses to do* about the matter which he presents.

B. Second Test of Good Speaking. *It is easily seen and heard.*

Good speaking should at all times be plainly visible and clearly audible. This means that the speaker should be both seen and heard without strain to the eyes and ears of those he addresses. Some of you as children have learned the little jingle which says:

Children's speech should always be
Clear to hear and plain to see.

In these lines the whole truth is pretty well summed up.

But we need to examine the matter a bit more carefully in deciding just what they mean. Sometimes when a child has "spoken a piece" in public, he gets the idea that he has done the thing just right because his fond relatives in the rear of the hall, as well as those on the front seats, have "*heard every word*." While this does not at all mean that he has been worth hearing and seeing, still it is true that to be seen easily and heard distinctly comes ahead of everything

else in speech. Your chance of getting something you want from a person through speech is pretty small if he has difficulty in making out the speech signs that you are making.

You have all talked over the telephone when only about half of what you said reached the person at the other end of the wire, and maybe less than half of what he said reached you. You know how satisfactory that kind of conversation is! The worst of it is that you cannot *see* the person with whom you are trying to talk. If you could only get the signals which he is making with the muscles of his face and hands, you could do pretty well at piecing out the fragmentary signs that you get from his voice. Yet some speakers in conversation and on the platform use such small voices and such indefinite movements that we find it very difficult to get their signals; and therefore we never can hope to fathom their meanings.

During the war we heard a good deal about "low visibility." Ships at night or in a fog or camouflaged are hard to see—their visibility is low—a great advantage when a ship is trying to pass through dangerous waters unnoticed. But if the men on such ships are trying to wig-wag signals of distress to a passing vessel, "low visibility" is a great detriment. A Maxim silencer may be an addition to the effectiveness of a gun by making it hard to locate; but if a man who is lost in a forest or on a mountain is dependent upon the firing of the gun to communicate with friends miles away, what good will a silencer do him?

The signals which the speaker is dependent upon for communication should be easily seen and easily heard all the time. *A movement too slight to be seen and a tone too low to be heard are of no use for speech signals.*

C. Third Test of Good Speaking. *It secures and holds attention.*

Good speaking always gets and holds attention; the very

instant the persons spoken to cease to pay attention to the speaking, the actual *speaking* ends, no matter how much longer the *performing* may continue. *So long as he can get and hold attention, a speaker may accomplish almost anything.* The moment the attention of those to whom he has been speaking wanders away, he becomes sounding brass and a tinkling cymbal. Imagine yourself in the midst of a telephone conversation when all at once the connection is broken. Do you go right on talking or do you joggle the receiver hook up and down to induce central to re-establish your connections? Whenever a good speaker finds the lines down between himself and those to whom he speaks, he always gets them up before going on talking. Otherwise he is not a good speaker.

The man who plans to spend thousands of dollars on an advertisement realizes that the advertisement must *get and hold attention*. Unless it will, he only wastes his money by printing it. If it cannot *compel* attention sufficient to insure the reading of it, it is not good.

Everything in the world which depends for success upon popular favor fails when it cannot hold attention. Many people, both conversers and public speakers, seem to feel that this law does not apply to them, that they are in some way immune from its workings. They seem to feel that all they have to do is to make noises and movements with as little effort on their part as possible and that those to whom they speak cannot help getting the signals. Not so; the speaker's greatest problem and his supreme task is to be interesting.

It is of little use to tell those to whom you speak that they *ought* to be interested and that they *ought* to pay attention; if they do not, then they do not, and that is the end of the matter.

VI. SOURCES OF INTERESTINGNESS.

How may a speaker secure and hold the attention of those whom he addresses? Let us see. He should:

- A. Give evidence of being thoroughly alive.
- B. Use strong enough tones of voice.
- C. Consult the tastes of those to whom he speaks.
 - 1. Tastes determined by habits.
 - 2. Tastes determined by culture.
 - 3. Tastes determined by circumstances and conditions.
- D. Be sympathetic and tactful.
- E. Use variety of Voice and Action.

A. Give Evidence of Being Thoroughly Alive. We instinctively notice things that give evidence of life,—*movement, change, development*. When anything is uninteresting we say that it is "dead." We cannot keep our eyes off moving objects. Why? Well, there was a time in the history of the human family when it was very much worth while to pay attention to every thing that moved. When man lived in constant danger from all sorts of enemies, the persons who did not see moving objects soon ceased to see anything! The people who are living on the earth to-day are descended from those particular individuals who happened to develop the habit of paying attention to moving objects.

Now, the speaker who is going to hold attention must look alive, and whatever he says should suggest things which are alive also. We are all much more interested in what we call "a live wire" than in what we call "a dead one." Why? Well, study the two types and see. The speaker who agitates nothing but the vocal muscles in his neck has a hard task to keep people's eyes fixed upon him while he speaks. Why *should* they look at him? They see no signals when they look, at least none that mean anything. Once they cease to look at him it is very unlikely that they will pay any attention to what he is trying to say.

B. Use Strong Enough Tones of Voice. Loud sounds as well as moving objects have always meant the possibility of danger. The baby early learns to react to noises, and to use a few of his own making by squalling to get attention from his parents. All of us do the same thing when grown up; whenever we wish to emphasize something, we are pretty likely to say it with considerable force. Such increase in sound is simply a way of attracting attention.

C. Consult the Tastes of Those Spoken to. We pay attention to what we like and we refuse attention to what we dislike. Then, to gain and hold the attention of those to whom you speak, look and sound pleasing to them. Have regard for their tastes. These are of three kinds:

1. Tastes determined by *habits*.

Every man's likes are determined by the kind of life he has lived. People who are very active physically, who work with their arms, and backs, and legs, will be interested by one kind of speaking; those who live quiet, sedentary lives, sitting all day at a desk in an office, are moved by quite a different sort. Unless a speaker looks and sounds pleasing, either type probably will pay little attention to what he says.

2. Tastes determined by *degree of culture*.

Certain people like bright colors—"loud" colors. The same people prefer noisy sounds too. Others prefer quiet, subdued colors and delicate, refined sounds. Notice neckties and music; see what differences you can detect among the preferences of different people. The more cultured and refined the person to whom you speak, the more quiet and reserved you had better be. Such a one will not like too much activity or too much sound. He has been trained to notice finer differences; that is why we call him "refined." You can easily use more activity or sound than he will like.

On the other hand, there are many people who are untrained

in making finer distinctions. They demand more activity and more noise. Hamlet warns the players not "to split the ears of the groundlings who, for the most part, are capable of nothing but inexplicable dumb-show and noise." The players whom Hamlet was advising were to do their speaking before the king and his court; so the advice was perfectly appropriate in that case, for "dumb-show and noise" would certainly not have interested that kind of people. You cannot be interesting to one kind of people by acting in a way that would be pleasing to only an entirely different type of people. A man who looks the same and sounds the same when speaking to different types of people, must certainly be ineffective at least *part of the time*.

3. Tastes determined by *circumstances and conditions*.

Not only is it true that different people like different manners in speakers; but the same people like different manners under different circumstances and conditions. Such things as time of day, surroundings, number of people present, nature of the occasion—all of these are involved in a speech or talk. Any one who tries to tell us anything must take all these factors into account if he wants us to like—and follow—him. When we sit in a comfortable position, we are already well on the way towards sleep, and the speaker who wants to be attended to must act and sound differently from the way in which he would if we were standing on a street corner.

Just after a heavy meal, especially, we are likely to be drowsy, and greater activity and louder sounds are needed to keep our attention. *That speaker succeeds best who catches us in whatever circumstances we happen to be at the moment and then keeps us wide awake and interested.* If he can make us forget everything except what he is telling us, he can do with us almost anything he will. When he makes us *get the meaning* and become absorbed in it, he is succeeding. No

other test is so good in determining the effectiveness of speaking.

More than this; when a speaker can get the attention of those who look and listen and can hold it for as long a time as he desires, it is absurd for anyone to say uncomplimentary things about his methods. As a speaker he is *effective*. When "Billy" Sunday can fill his tabernacle with 10,000 people every night and hold their attention for an hour, it is presumptuous of a minister who cannot half fill his little church and whose congregation regularly sleep while he preaches, to say that Mr. Sunday is an *ineffective speaker*. When Mr. Sunday addresses a cultivated and refined group of people, he does not shout and gesticulate wildly; he is always very careful to conduct himself in such a way as to hold the interest of *just that sort of people*. And he gets results.

D. Be Sympathetic and Tactful. The speaker who interests us is usually one who understands our feelings and who shows them proper consideration. Speakers often lose us simply because they hurt our feelings with rudeness and discourtesy. To be impolite is to arouse prejudices, and then to lose attention. All too many speakers are self-centered, not at all concerned about our feelings. They sometimes show this attitude in the way they treat us. Then we resent it, and refuse to pay attention to what they are saying. One of the greatest helps toward becoming effective in conversation and in public speaking, is to learn how to deport yourself so that others will feel a *positive friendliness* toward you. Whenever others really like you, you have a real chance to make them do what you want them to do.

Do not make the blunder of thinking that, just because you happen to be greatly interested in something, everyone else will be interested too. Everything you are going to say should be carefully weighed and considered with respect to

the attitude that those to whom you are speaking are going to take toward it. Everything in speech should be tested by this *objective* standard. Much inefficiency in conversation and in public speaking comes from the fact that the speaker does not, or will not, understand the attitudes and tastes of those to whom he speaks. He puts on hob-nailed shoes and treads all over everybody's sensitive toes—and then wonders why people do not like him.

Imagine yourself going out fishing. What shall you use for bait? Suppose you say: "*I* like a good porterhouse steak about as well as anything. Therefore I'll bait my hook with porterhouse steak." How many fish would you catch? Nothing but sharks. The skillful fisherman studies the tastes of the particular kind of fish he is trying to catch. He baits his hook with whatever is most attractive *to the fish, not to himself*. He doesn't try to catch a mountain trout with a frog or a muskellunge with a fly. In any case he doesn't try to catch fish by offering them the sort of thing which appeals most to himself.

E. Use Variety of Voice and Action. The surest way to lose attention is to use no variety in voice and action. People are put to sleep by monotony in what they see and hear. Hypnotists use the device of monotony to put their subjects to sleep. In speech, *variety* is the important word. Sounds and sights that change constantly get and hold attention. *If a speaker wants to be heard throughout his speaking*, he should make his sound signals loud enough and should vary the amount of sound he uses. A French writer, La Motte, in one of his fables remarks, "One day, ennui was born of uniformity." It must have been so; for the surest way to give those to whom you speak "that tired feeling," is to be uniform in what you say and do.

Variety the great need. After all, the surest way to keep anyone awake and attentive is to use *all possible variety* of

matter and manner in speaking. Variety is more than the spice of life; it is also the keynote of success in speaking. The ultimate test of success in speaking is to have those who have watched and listened say, "We could not think of anything except what you were saying, from the time you began until you finished," or "There wasn't a dull moment." Any speaker who can successfully meet this test can win the greatest praise ever bestowed upon a speaker—"The people heard him gladly." Ponder this text carefully. There is more in it than appears on the surface.

VII. SUMMARY

Learn then, in beginning your study of speech, that there are three questions to be answered in finding out whether your speaking is effective:

1. Is it controlled throughout by a *clear purpose*?
2. Is it easy to *hear* and plain to *see*?
3. Is it *interesting*?

There are no absolute standards more specific than these. In speaking and reading there is neither "good" nor "bad"; there is only *effective* and *ineffective*. And effectiveness and ineffectiveness are always to be measured in terms of *what the speaking does* to the thinking and feeling of the ones who watch and listen.

EXERCISES

1. State the three tests of effectiveness in speech. Cite a case of failure on each point.
2. How can you make your conversation interesting and entertaining?
3. Show how your interests differ from the interests of someone else in the class and indicate how the difference would be important for anyone who talks to you and to him.
4. Make a list of the different kinds of variety which a speaker may use.

5. Bring to class the most interesting magazine advertisement you can find and tell why you think it interesting.

6. How do you explain the fact that we all sit and *look at* a victrola while we listen to the selection which it is playing?

7. Why do we like music at a motion picture show?

8. Tell the class about the most interesting experience you ever had, aiming to make it just as interesting to the group as you can.

CHAPTER II

THE FOUR PHASES OF SPEECH

A man speaking is four things, all of them needed in revealing his mind to others. First, he is a will, an intention, a meaning which he wishes others to have, a thought. Second, he is a user of language, molding thought and feeling into words. Third, he is a thing to be heard, carrying his purpose and words to others through voice. Last, he is a thing to be seen, shown to the sight, a being of action to be noted and read through the eye.

WOOLBERT: *Fundamentals of Speech.*

OUTLINE

- I. *What Good Speech Involves.*
 - A. Speech a Four-fold Process.
 - B. How Speech Can be Improved.
- II. *Speech Analyzed into Elements.*
 - A. Thought.
 1. Observations.
 2. Memories.
 3. Beliefs.
 4. Purposes.
 5. Imaginings.
 6. Reasoning.
 - B. Language.
 1. Framing sentences.
 2. Choosing words.
 3. Making speech interesting in continuous discourse.
 - C. Voice.
 1. Tones and vowels.
 2. Consonants.
 3. Word sounds.
 4. Sentence meaning.
 5. Continuity of sound and interest.

D. Visible Action.

1. Posture.
2. Movement.
3. Gesture.

III. *The Necessity for Total Expression in Speech.*IV. *Assignments.*

I. WHAT GOOD SPEECH INVOLVES

Here at the beginning of the book we take up the matter of *What Speech Is*, how it works, what important things are involved in it, and where the most important wires and pipes and joints are to be found.

A. Four Processes Always

Good Speech is Four-fold. First we discover that Speech is a kind of four-cylindere affair: four necessary sources of power. They are familiar to all of you: *Thought, Language, Voice, and Visible Action.* When all four are working perfectly, Speech is lovely and powerful; but when something goes wrong with any one of them, or with more than one, then the machine slows down, or stops altogether. Nobody cares to go along the street where other people can hear his two gasping cylinders trying to do the work of four; in the same way, people who have rough Voices, poor use of Language, defective Thought, or awkward bodily Activity very seldom lead in conversation, carry their point in an argument, win votes and subscriptions, captivate and charm audiences, or delight the amusement-seeking public. They become wallflowers, hermits; tongue-tied, seclusive, afraid to call their souls their own. They usually bring up at the side of the road while the procession of the world's affairs goes by.

If learning to speak better is worth while, then it is very much worth while to learn as much as we can as to what

Speech is. Let us, then, talk awhile about the "four cylinders" that give power to speaking or reading. Or, if you like it better, we can make the machine one of eight, or twelve cylinders. In any case, Speech has parts that make it go or else make it stop; the more we learn about what these look like and how they work, *the better we can correct* whatever may ail our speech.

Speech and Holding Interest. *Thought, Language, Voice, and Visible Activity*, some one or all of these decide whether people shall listen with interest, or turn away uninformed and unmoved, or else fail to pay any attention to you whatever. To compel others to listen so that they understand and appreciate you, you must at least use *one* of these cylinders in a *superlative* degree; or, you must use *all* of them *moderately well*; or else you must be *extra good* in *some* of them to make up for weaknesses in others.

To illustrate: you are listening to a man telling how he thinks the country ought to be run. He can hold the floor and keep people paying attention if he does *one* of four things *extra well*: (1) if he shows he has thought the thing out, or presents a strong determination to present his view and to back up his determination with positive convictions and real facts, or with unique, startling, or agreeable ideas; (2) if he uses words and sentences so well that he compels interest through their own inherent beauty and power; (3) if he speaks in a voice so rich and strong and melodious that people are held by the very music and strength of it; or (4) if he shows by his bodily actions, by his way of standing or sitting, by his use of his hands and head and face and eyes that he is intensely in earnest, by the outward marks of being honest and sincere and informed, attracting the eye so grippingly that the observers and listeners cannot resist the magnetism of his "personality."

A man who is excellent in *any one* of these ways can get a

hearing and *wield some influence* over his fellows. If he is complete master of any *two* he *has talent*; if mastery of *three*, *genius*; if mastery of all four—which never quite happens—he can conquer the world.

But most of us are only halfway worthwhile in either Thought, Language, Voice, or Action. So we have to stake our chances of success in life on being as good as we can *in all four*. That is the model set in this book; we the common people are not much interested in genius, and only a few of us are troubled by having great talent. What we care most for is to be able to get on in the world comfortably and with profit. So here we shall study how to improve communication by paying *equal attention* to all four of these necessary sources of power in speech.

B. How Speech Can be Improved

The person whose thinking is muddled and wishy-washy, lacking bright ideas or positive convictions or keenness of observation, can clarify his thinking, get new ideas, develop convictions, and learn how to notice things going on around him. That is, as a *Thought machine* he can be remade.

If he uses Language lamely, lacking a vocabulary, choosing words that do not carry his thought, unable to get hold of words when he wants them, incapable of making a good strong sentence, using poor grammar, cheap slang, and words that others do not understand—such a one can be *taught how to use words* so as to carry his thought and meaning with power and with beauty.

If it is his Voice that stands in the way of his meaning, then the Voice can be cured. This is as certain as that he can be shown how to use good idiom instead of slang or to substitute clear ideas for hazy guesses. A cure for unpleasant, ineffective, and dull voices is one of the surest things that can be won in a study of better speech.

Finally, if this troubled speaker is all arms and hands and feet or is muscle-bound or has a back and neck like a ram-rod or stands like a sick stork or lops around like an animated tow-string, or is too flashy or fidgety or brash or kittenish—even such a one can make himself over into almost a new man. At any rate it is perfectly certain that he can be taught to drop the stiffness or fidgetiness or loppiness, and can learn to hold his body and use his arms, feet, hands, and face in sensible and effective Visible Action.

Thought, Language, Voice, Action—this is a general outline of what is necessary to work on if you are planning to make people listen to you and to pay attention to your ideas and purposes.

II. SPEECH ANALYZED

Now let us see a little more clearly what is involved in each of these four sources of power. Let us note what the different ways are in which we go wrong and on which we can put some study and work in order to be set right.

A. Thought

How many have ever stopped to think what Thought is? Did you ever use your thinker to try to catch itself thinking? It is rather an interesting game. You need to know what you are looking for; particularly if you wish to drive your thinking into a corner so you can take hold of it and mend it for better speech.

“Speech is Carrying Thought.” First let us correct a common false notion. “Speech is a matter of carrying Thought,” it has been said. Very truly; but there is nothing really *carried*, except the *sound* of your voice and the *looks* of your acting body; not a thing else. If you make sounds and I listen and get sense *out of the sounds*, you have spoken to me. The same is true for making me think by means of

what I see your body do; if you make one kind of face at me or shake your finger or nod or move toward me or stiffen up, and I *see you do it*, you can make me do some thinking.

But I may not think *the* idea you wanted me to. It is altogether a different matter whether the thought I get is *your* thought, *the one you wanted me to have*, or some other. Do not cherish the false notion that thought is really "carried"; it is only *suggested*; stirred up. Failure to know this is why so many speakers and talkers and reciters go wrong and do not get a satisfactory hearing; they hold pleasant little conversations with themselves, but they do not communicate to others.

So Speech is a matter of using the voice and the body so that others get the meaning you wish them to have.

The elements of Thought are:

1. What we *observe*; the things we see, hear, feel, taste, smell, etc.
2. What we *remember*; memories, recollections, and images of what we have seen, heard, etc. Also what we have read about, or been told.
3. What we *believe*; our convictions, pet notions, "what we know to be true," our prejudices, even our mistakes.
4. What we *purpose*; our wishes, wants, desires.
5. What we *imagine*; flights of imagination, fancies, day-dreams.
6. What we *reason out*; solving new problems by old observations, memories, wants and beliefs.

Let us understand these.

(1) OBSERVATIONS. The things you see, hear, feel, are the basis for *all your thinking*. They are the beginning of knowledge. It is easy to recognize that the man who can observe more than other people, can *think better*. The man who makes himself better able to see what there is in this world, is the man who can use the *kind of thinking* that will influence other people. Learn to distinguish the woods from the trees, and the trees from the woods; the different kinds of animal life,

different kinds of flowers, different parts of an automobile or watch or gun or sewing machine; what there is to see in the life of city and country and town, the ways of men, the laws of society, the rules of good conduct and living; to take notice of all the countless things there are to be seen in the world around us.

The more you cultivate keen observation, the better you can think, and also the better you *can make others think* your way.

(2) MEMORY. But Observation is not worth much by itself; it needs *all our past experiences* to make it usable as thinking. Here Memory steps in, enabling us to use all our past life, so that we can think for the present and for the future.

Can you shut your eyes and see the house where you live? Can you recall the road you went down last week or the lake you once swam in or a tree you once climbed? Can you hear again a song or an orchestra number or the voice of a singer or speaker? Can you recall how it feels to ride in a railroad train or to slide down-hill or to dance? All this is *Memory*, stored up in what we call Images. *Without Images there is no thinking.*

The man who has the richest memory store of objects he has seen, sounds he has heard, movements he has been through, smells, tastes, recollections of the touch of things, is the man who has the broadest foundation for rich thinking. When he wants to get other people to think as he wishes, he has abundant stores to work with; he can know the things that interest and stir up other people. He can call up their images, repaint their pictures, make them relive their past lives, pry into their innermost secrets of observation and knowledge.

(3) BELIEF. When life is full of Observation and Memory, then you make up your mind as to what is true and right

and worth standing for. This is Belief. Accordingly, Thinking should be more or less richly furnished with a collection of *convictions*, principles, pet notions, even crotchets and fallacies. They are what you work with every day, your guide posts for getting around in the world.

If your convictions and beliefs are not good, you stub your social toes, making constant errors and "breaks"—*constant*, you will notice—getting into trouble with everybody, probably landing in the hospital, jail, or insane asylum. You have to have usable convictions so that you can live safely from one day to the next. The majority of your convictions, to be worth having, must be very much like those of the people you live with; your family, the people of your school, church, community, state, or nation; for common beliefs are one of the cementing agencies of civilization.

To be a good speaker you must first *know what you believe* for yourself, and *what others believe*. Right here many a young person who would like to make others do his will, finds that he breaks down; he is not sure what he believes himself, and has only the haziest notions of what is believed by other people. He is an insufferable bore in conversation and a failure on the public platform.

To make good in speaking, find out clearly what you believe, see that you have sufficient grounds for your notions, state them clearly to yourself, and then be at no end of pains to *find out* what other people believe. A very high percentage of the hopeless bores on the public platform are men with a high estimate of their own opinions who never take the trouble to learn that these convictions are not necessarily what others think or ought to be asked to think.

(4) PURPOSE. With a mind full of Images from the past, Observations of the present, and Beliefs as to what is and ought to be, the man who thinks has to know *what he wishes* to use them for and what he proposes to do with them. In

other words, our minds are full of *wants* and *wishes*. They form a very vital part of our thinking; without definite cravings and desires, no man ever could think on a straight line or to any definite outcome. The wishless person is always a flabby thinker. If he does not know what he wants, he does not know much of anything. What are you *driving at*? Where are you *going* in your thinking? What do you *want* of this world and its people? Most vital questions, these, in trying to find out if you can think straight.

All too many boys and girls cannot get along well in conversation, let alone in speaking from the platform, because they do not know what they are trying to get at; they have neither compass, chart, road map, time-table, nor an interest in signposts. They are more or less dressed up to go somewhere, but do not know where it is. They start talking, not knowing what they want other people to get from it all. It is a painfully common fault in young thinkers and speakers.

Know what you are aiming at; get a real target with a bull's-eye in it, and then shoot to make the bell ring. In other words, when you speak, *have a definite Purpose*.

(5) IMAGINATION. When a thinker has been a good observer, has remembered what he has observed, has convictions he will stand for, and knows what he wants, then he is likely to become bold and to try new ways of thinking. That is, he uses his *Imagination*. There is no thinking that is vigorous, courageous, inventive, or foresighted which is not a form of Imagination. In truth it is Imagination that makes the world of affairs go round. Without it life would be dull, flat, and profitless. The trouble with the feeble-minded man is that he has no imagination, or a very poor one; while the trouble with the insane man is that he has too much. To be sane and of strong mind means that you must have a lively, but not wild, Imagination.

All *new thinking* comes from Imagination. Every invention, every new theory or rule or principle, every new discovery or poem or story or oration or play, comes from Imagination. Even the new things learned in Physics, Chemistry, and Mathematics are the fruits of someone's Imaginings. Imagination is one of the things that makes man better than the animals. Its essence is found in *seeing things in new relations*, putting two things into the same room or test-tube that have never before been there, joining new compounds that nobody ever thought of putting together before.

(6) REASONING. One form of Imagination is what we call *Reasoning*. You reason when you find yourself in a difficulty out of which you cannot get by your old habits. Being against a wall, you "figure out" how to get over or around or under or through. By means of Observation, Memory, Convictions, Purpose, and a proper use of Imagination, you can *find a way* past the wall. This is what Reasoning always is. It is of no use unless you have Imagination.

Reasoning is a process of *solving problems*. When Memory and Opinion will not get us what we want, we try Reasoning. We apply certain "laws of thought." We try to reduce thinking to an *orderly basis* by following these laws. In this way Reasoning helps us out of difficulties.

B. Language

The right use of words to carry thought is man's highest achievement; it is what gives him infinitely greater capacity than the lower animals. Words are tools, like knives, axes, motors, and dynamos; and it is by the use of tools that man possesses his superiority. Men who command others and get what they want out of the world, are pretty likely to be deft with the use of the tools of Language.

In the use of Language there are three main problems:

1. *Framing Sentences*: putting thoughts into words.
2. *Choosing the Right Words*: grammar, syntax, good use, rhetoric.
3. *Making Talk Continuous*: composition.

If you cannot get your thought into a *sentence*, the thought is locked up. If you put it into *words* that your listeners do not understand, again it is locked in. If you cannot hold interest long enough to make your thought and purpose clear, then again the thought is behind a blank wall. Think sentences, use the right words, make your talk interesting by choosing the right language for it—these three—and you employ the full power of Language.

C. Voice

Without learning how the Voice gets results there is no worth-while study of how to improve speech.

Do not make the mistake of thinking that the voice is some miracle matter that defies explanation and knowledge. Also do not make the equally absurd mistake of believing that your voice cannot be improved; that nature gave it to you, and there is no use tampering with nature! No, your voice is an instrument, just as much as is a piano or violin. You learned to play on it when you were young, and being young probably did not learn to play very well. But now that you are growing older, you can very easily discover that that same voice can go far to make or mar your fortunes, and that it will pay to learn how to use it as effectively as possible.

The voice has several most interesting aspects:

1. The making of the tones, or vowel sounds.
 2. The making of the consonant sounds.
 3. The shaping of these into word sounds.
 4. Putting words together into sentences.
 5. Keeping up continuous—not continual—talk.
1. VOWEL SOUNDS. Tones are the sounds that come out

of the voice-box. The sounds a baby makes when it opens its mouth and howls or coos or sings are chiefly vowel sounds like *goo* and *dah* and *yow*. It is mostly *vowel sound*; it comes through the voice-box in the neck, the larynx. It is the "voiciest" thing we do, making vowel sounds. Whether you have a voice like a blacksmith's file, or like the song of a bird, is the result of the way you use your vowels. If your voice makes people wish to stop their ears or else ask you to talk louder, that again is a matter of how you use your voice-box. If you speak all on a level like a fly buzzing or else jump around up and down the scale like a squeaky piece of chalk on a blackboard, then once more it is a matter of the way you use the instrument for making tones. This is all tremendously important in getting other people to listen intelligently and agreeably to what you have to say.

2. MAKING THE CONSONANTS. A consonant is a sort of click or catch or puff or buzz or hiss; it can be made without using the tone-making instrument, the throat. Consonants are made by activity of the lips, tongue, and palate *without* needing the sounds from the voice-box. You can get the effect by whispering such sounds as p (puh), k (kuh), t (tuh).

3. SHAPING VOWEL AND CONSONANT SOUNDS INTO WORDS; ARTICULATION AND PRONUNCIATION. Making *words* in just the right way is not so easy as it might seem. You do not need a critic's ear to notice that many of your companions use different sounds from those you use; they pronounce and enunciate very differently. One says *car* and another says *cah*, one says *which* and another says *wich*; one *what*, one *wot*; one *ad'dress*, another *address'*; some *git*, others *get*.

Good word-shaping—articulation—is one of the greatest and most inescapable needs of effective speech. If you cannot *enunciate* distinctly and cannot get the right vowel sounds into your words, you violate the code; other people

will misinterpret your signals. It goes even deeper than that; you may use the code according to the rules enough to be understood, but can still be so *unpleasant* about it and so hard to follow that nobody cares to hear. So there are two problems in uttering words correctly: Enunciation, (careful use of Tones and Consonants) and Pronunciation (use of the right sounds as indicated in the dictionary.)

Poor Articulation and Laziness. The thing that ails most people who do not talk distinctly and correctly, is that they are either *lazy around the mouth and throat*—and even all over—or else they themselves *do not know* how well or how poorly they are making their words. If your ear does not tell you the truth about the sounds you make, you may, as many have done, very easily go all through life wondering why people never take you and your ideas seriously. Whereas if your ear is keen and tells the truth so that you can hear yourself as others hear you, you can easily correct your poor Speech and use it to help you get on in the world. Much space in this book will be given up to showing how to arouse the muscles that make sounds, and how to train the ear to know what your words ought to sound like to others.

Mumblers and jumblers are an unmitigated nuisance; those who stutter or stammer or lisp are unfortunate; those who are too lazy to be distinct are a pest; while those who do not know the right way of pronouncing are to be pitied. The mumblers say, "Whajadoon?" "Donchoo?" "Getcha," "Gimmy," and either we have to listen twice before we get it or else we have to translate their lingo into something understandable.

The stutterers and stammerers and lispers and drawlers make us forget the sentence idea and keep us from the thought. The indistinct keep us under such strain for words that we do not get the meaning of the sentence. And those who do not know dictionary pronunciations keep us guessing

as to what words they think they are using. Any or all of these hold us back from the thought. With them good speech is quite impossible.

4. COMBINING WORDS INTO SENTENCES. The real element of *sense* in what you have to say is found in your use of sentences. Words by themselves mean little, except when understood as sentences. Suppose you say, "Horse" by itself; the people who hear it will either pay no attention, or else they will *make a sentence* out of what they hear. In such a case they will turn quickly, thinking you mean, "Look out for the horse," or they will turn idly to see what it looks like, thinking you mean, "See the horse," or else they will pay no attention whatever. *If* they do something about it, that will be because they get a *sentence idea* out of your one-word exclamation. What we really mean by "Thought" in the study of Speech, is *the meaning of sentences*. When you can put words together into sentences and make them *mean* something to others, you are getting on. Then you can talk sense. That is what Language in Speech is for.

A good deal of this book will be given up to finding out how to get the meaning out of sentences.

5. KEEPING UP CONTINUOUS TALK. Ordinary conversation goes by fits and starts—only a few sentences at a time, even for the most talkative. A person can be fairly expert at speaking one sentence at a time, and yet be hopelessly uninteresting when he talks straight on.

This is why the true orator is a great man; he can keep going interestingly for an hour or more, sometimes for two or three. The man who can even make a lively and interesting *five-minute* talk has achieved something very worth while. The person who can be interesting *all the time* that he is talking, whether it is for three minutes, five minutes, ten minutes, or a half hour, is the man who can make the world stop, look, and listen.

One interesting point about this is that some men who cannot hold their own in conversation, do very well when not interrupted. But on the other hand just because a man can give and take in conversation cleverly is no guarantee at all that you can afford to let him have the floor and monopolize the talk. Some of our best public speakers are so bashful in conversation that they do not do at all well at it; while many of our brightest conversationalists get nowhere as public speakers. The two talents require different training: different use of the Voice, different use of tones and consonant sounds, different ways of saying sentences.

D. Visible Action: What Can be Seen

Important as are the use of words and the proper employment of the Voice, they cannot by themselves insure a hearing or arouse interest. People believe more what they see with their eyes than what they hear with their ears. Actions have always spoken louder than words, and always must. Words when written or spoken have easily two meanings or else none at all; even the Voice can falsify and prove inaccurate in showing how people feel and what they wish to say. But the body almost always speaks the truth.

If a man should utter gentle words in a honeyed tone of voice but with a scowl, how would it be taken? If the scowl be visible, the rest does not count much. Brave words spoken with a cowering body convince no one of bravery; the high school orator telling his audience what this country *must* do to be saved, but plainly frightened and showing that he wishes the floor would open up and swallow him, never makes anybody ache to go out in the world and straighten things up. When the bodily activity is *visible*, we ordinarily believe that first; other factors are very likely to be discounted if the body tells a *straight and clear tale* of what the speaker really feels.

Witness the moving pictures. Two decades ago men

would not have believed that so much could be told to audiences without words or without the sound of the voice. The picture show has revolutionized all this. Now we have to rewrite our books on how to carry ideas to others; the old ideas are entirely out of date. The body as an instrument of speech has come into its own. If we omit its power from a study of how to be convincing in speech and how to make other people take our ideas, we are back in the mistaken notions of the last century. It is truer than ever that if you really wish to know what a person means, you must look him in the eye, watch the movements of his face, notice the set of his head, and take full account of his arms, hands, trunk, legs, and his general attitude. Only the very cleverest actors can deceive people as to what they really think and feel.

There is a whole new study of bodily action springing up. It is known by a formidable name, *kinesiology*; but it is tremendously interesting, really simple, and immensely worth while. It teaches how to manage the body. If you think that this is not valuable, just watch your awkward neighbors and imagine how much happier and more prosperous they would be if they could handle themselves with some degree of control. For growing boys and girls there is *no subject more worthy of attention than the control of the whole body*.

The aspects of bodily control taken up here in the study of better speech are:

1. How to stand or sit; Posture
2. How to move about; Movement
3. How to control the limbs and face; Gesture.

First hold in mind that there is no use studying just for their own sake such things as Posture and Gesture, nor facial expression, nor how to walk about. These things can be worth studying only as they help *stir up meaning* and so convince the people before you that you know what you are talking about and mean what you say. They are just as

much a matter of "talk" as your words and voice; they play their part, and a vital part, in carrying thought and in making other people understand your ideas and feelings.

III. THE NECESSITY FOR GIVING ALL ONE HAS

The place of Posture, Movement, and Gesture in good speaking is stated most simply is the rule, *Use all you have*. Talk all over the body. To have Ideas is excellent, even necessary; to choose Words wisely and well is great gain; to have a pleasant Voice and use it well, insures a hearing; but *using the body properly* adds the touch of completeness without which there is an essential something lost. No speaking is ever the best speaking that does not present the *whole man*, giving his whole self, frank, full, complete.

Anything less than this invites failure. The one sole problem is to *get your thoughts to others*; if you cannot think straight, you will fail; if you cannot use words in the right way, again you fail; and if your voice does not tell its story straight, again failure comes; while if the body denies and belies what voice and words say, then once more you assure yourself of failure. Speech as Thought, Language, Voice, and Action is a unified thing; all four must work together to get success; and to get even moderate success you have to use all four and use each of them with skill and mastery.

IV. ASSIGNMENTS

1. If a man has a weak voice, what can he do to get attention?
2. Can a public speaker ever interest audiences if his thought is "thin"? Explain your answer.
3. What groups of people would be most likely to be interested in a speaker who excelled in:
 - (a) Voice only?
 - (b) Action only?
 - (c) Language only?
 - (d) Thought only?
 - (e) Language and Thought?
 - (f) Voice and Action?
 - (g) Language and Voice?
 - (h) Thought and Action?

Answer from among these groups:

a political meeting	a supreme court
a legislative body	a mob
a high school class room	a chamber of commerce
a high school assembly	a Chautauqua crowd
a jury	a church gathering
a faculty meeting	a vaudeville audience

4. Observe speakers you hear and rate them on Thought, Language, Voice, and Action; grade on the basis of 25 for "perfection" in each phase, making 100 a maximum for the best speaker.

5. Observe speakers you encounter and note whether they reveal the best types of good Thinking: in Observation, Memory, Beliefs, Purposes, Imagination, and Reasoning.

6. Watch yourself to ascertain which you can do best; Frame Sentences, Choose Words, or Keep Talk Continuous.

7. Listen to your Voice and learn the difference between Tones and Consonant Sounds.

8. What do you learn from public speakers as to the use and misuse of Posture, Movement, and Gesture?

CHAPTER III

MASTERING THE WHOLE BODY FOR SPEECH

We understood
Her by her sight; her pure and eloquent blood
Spoke in her cheeks, and so distinctly wrought
That one might almost say her body thought.

JOHN DONNE.

The silent countenance often speaks.

OVID.

We became, by force of unconscious observation, deeply learned in the language and the psychology of kine as well as colts. We watched the big bull-necked stags as they challenged one another, pawing the dust or kneeling to tear the sod with their horns. We possessed perfect understanding of their battle signs. Their boastful, defiant cries were as intelligible to us as those of men. Every note, every motion had a perfectly definite meaning. . . . Sometimes a lone steer ranging the sod came suddenly upon a trace of blood. . . . Then with wide mouth and out-thrust curling tongue, uttered voice. Wild as the tiger's food-sick whine, his warning roar burst forth, ending in a strange upward explosive whine. Instantly every head in the herd was lifted, even the old cows heavy with milk stood as if suddenly renewing their youth, alert and watchful. Again it came, that prehistoric bawling cry, and with one mind the herd began to canter, rushing with menacing swiftness, like warriors answering their chieftain's call for aid.

HAMLIN GARLAND.

OUTLINE

- I. *Speaking with the Whole Body.*
- II. *Reasons for Acquiring Mastery of the Whole Body.*
 - A. Without a Controlled Body a Capable Voice is Impossible.
 - B. Thinking for Speech Depends upon Control of Muscles.
 - C. Visible Signals of Speech are Made with the Whole Body.

III. *Visible Bodily Activity in Speech.*

- A. Fundamental Importance.
- B. General Principles.
 - 1. Activity.
 - 2. Continuity.
 - 3. Strength.

IV. *Posture and Bearing.*

- A. Definition.
- B. General Principles.
- C. Being "Natural."
- D. Slouchiness.
- E. Specific Rules.

V. *Movement.*

- A. Definition.
- B. Function.
- C. Kinds.
 - 1. Forward and backward.
 - 2. To right and left.
 - 3. Turning.
- D. Proper Amount.
 - 1. Fidgeting.

VI. *Gesture.*

- A. Definition.
- B. General Principles.
 - 1. Every gesture should be of the whole body.
 - 2. Gestures should be graceful.
 - 3. Gestures should precede utterance.
 - 4. Gestures should suggest reserve power.
- C. The Arms.
 - 1. Planes of Movement.
- D. The Hands.
 - 1. Supine.
 - 2. Prone.
 - 3. Clenched.
 - 4. Index
 - 5. Averse.
 - 6. In repose.
- E. The Head and Face.

F. Types of Gesture.

1. Emphatic.
2. Descriptive.
3. Suggestive.

VII. *Bodily Control as Habit.*

- A. Conscious Attention Necessary at First.
- B. Self-Criticism.
- C. Habit as the Goal of Training.

I. SPEAKING WITH THE WHOLE BODY

What we actually speak with is *the whole body*; not merely the throat, vocal cords, and mouth, but the *whole* body. As you have learned in an early chapter,* speech is a means of communication through a code made up of signs or signals which can be seen, heard, and interpreted. Practically every part of the body is useful in speech, and to use less than all of it is to fall short of the highest effectiveness in communication.

Every boy or girl in high school has long since learned a very high degree of control of his body. If it were not so, he could not have entered high school. The problem which teacher and pupils undertake together in the Speech class is, broadly speaking, that of *improving control*; deepening it and making it more effective.

II. REASONS FOR ACQUIRING MASTERY OF THE WHOLE BODY

There are three principal reasons why a general mastery of the whole body is necessary as a start toward learning to speak effectively. These are:

A. Without a controlled body a capable voice is practically impossible; for skill in the use of the voice comes only as a part of *general* muscular control.

B. Thinking *in speech* can be carried on effectively only when a general mastery of the whole body has been achieved.

* Chapter I.

C. Without control of bodily movements there can be no control of the speech signals which people read with their eyes—the easiest signals of all that one can read.

A. Voice and the Whole Body

Voice is produced by exactly the same sort of activity that we use in moving our arms and legs, that is, by the *contraction* and *relaxation* of *muscles*. Try it and see. Now, since no muscle anywhere in the body can be contracted or relaxed without affecting every other muscle, great and small, to some extent, any strain or tension in any muscle of the body is sure to affect the muscles of the vocal apparatus and thus change the character of the voice. Curry says, "No man can cramp even his hand or foot or throw his body out of poise without more or less perverting his tone, or bring all parts into sympathetic relations without improving the vibrations of his voice."* Anatomists tell us that there are *over five hundred muscles* which have to act together smoothly and properly before we can utter articulate speech sounds. These muscles are so woven into other muscle systems that they cannot be satisfactorily trained separately. To train the voice, therefore, you must "*tune up* " *the whole body*.

When greatly surprised or frightened or excited in any way, we are likely to find ourselves tongue-tied or even voiceless altogether. During the Great War when the men of the army were put into frightful, nerve-racking situations, their speech was the first thing to be disturbed. There were literally thousands of shell-shocked soldiers who lost their voices entirely. Stuttering, stammering, and complete loss of voice were observed to be among the very first symptoms of shell-shock. This was to be expected, because under a great strain the first type of control that breaks down is that type of control which has been latest established. Many of these

* Curry: *Foundations of Expression*, page 183.

men with "aphonia," (loss of voice), retained the control of their larger muscles; they could walk and make visible signals with their hands and arms; they could even *write* words, yet at the very same time they could not utter one single sound of articulate language; and in many cases they could not make any sounds with their voices at all. The finest and most delicate use that we make of our muscles is in speaking.

B. The Body and Thinking

We must learn to *think with the whole body* if our thinking is to be worth much for speech, and, more important still, we must be able to think with the whole body *when speaking*. When you are angry you are angry all over. When you are sad you are sad all over. You remember the old dog Rover who, "when he died, died all over"? He could not help it; he was made that way. So are we. You should get over the notion that you do your thinking with your brain only. You do it with your whole body, with *all* there is of you.

The reason for most people's failure in speech is not that they are incapable of thinking; the trouble is that *they cannot think and speak at the same time*. Why? Because speaking puts kinks and twists, strains and tensions, into the muscles which they must use in effective thinking, and so renders these muscles helpless in doing the work of thinking. The most fundamental part of speech training is in learning so to master the body that we can have *all* of it at our disposal when we speak.

What happens to you when you have thought a matter out clearly by yourself and yet cannot tell the class or the teacher what you think? What happens when you commit to memory a dozen lines of poetry and then cannot stand up before a group of people and repeat the words aloud? You have all felt the difference between thinking when you are alone and thinking while you are trying to speak. The

trouble is that when you are trying to tell *others* something, your muscles get all tied into knots; and when this has happened your "thinker" is out of commission. Mark Twain used to tell about a tiny steamboat on the Mississippi which had a very small boiler and a very large whistle; he said that whenever the whistle blew the engine stopped. That is exactly what happens to some people when they try to talk. The effort to speak involves so much strain that there are no muscles left with which to think. Therefore, since it is plain that both voice and thinking are dependent upon a mastery of the whole body, it is evident that what should be first developed is a general physical efficiency.

C. Visible Signals Made with the Body

Let us turn now to the question of using the body directly in making speech signals. Everything that people see us do, means something. Our bodies, whether we control them or not, will inevitably *tell things* to those who look at us. The question is: Do our bodies say what we want them to say? The way others feel about us is often enough determined by what they see us do, without their knowing *why* they feel that way. When you feel, "I do not like So-and-So," you often do not know just why. But in all probability you have *heard* him say something or *seen* him do something that turned you against him.

A few years ago in Elberfeld, Germany, there were some horses that seemed more intelligent than most human beings. By pointing out the letters with their forefeet, thus spelling out words, they could answer all manner of questions. They could multiply, add, subtract, divide, take cube roots and square roots, and do many other very marvelous "stunts." They amazed all who saw them. Many scientists came to investigate. When a screen was placed between the horses and the man who had trained them, it was found that they

were no longer able to do these remarkable things; they acted just like other horses. It was shown that the trainer had been making very delicate signals with his *muscles*, thus indicating the answers to the problems which the horses were solving. The horses had learned to *watch* his actions and *interpret the signals* they saw in his almost invisible muscle movements. Is it not to be supposed that a human being can detect and interpret movements as fine as those that can be seen and understood by a horse? *It is often from these subtle, almost unnoticed, postures and gestures of the speaker that we get our deepest impressions of his character.* What is called "mind reading" is really *muscle* reading.

III. VISIBLE BODILY ACTIVITY IN SPEECH

A. Fundamental Importance of Visible Signals

When we talk with people we watch them intently. We get meanings from what they do, meanings at least as definite as those we get from their words; in many cases more so. The signs which they make with their arms, hands, and heads give us more emphatic evidence of their meaning than does their language. We have all tried to fool someone by telling him a wrong story, have had him watch us as we tell it, and then probably have been disappointed to find that he has not been fooled at all. He has *watched* us while he has been listening, and has quite easily decided that we were putting up a game on him. Under such circumstances one generally says, "I couldn't *keep my face straight*," that is, one couldn't make one's face tell the same story that voice and language were telling. When there is a conflict between what we see and what we hear, we almost invariably believe what we see in preference to what we hear,—*"Seeing is believing."* In *Enoch Arden* Tennyson says, "Things seen are mightier than things heard."

B. General Principles for the Use of Bodily Activity

1. **ACTIVITY.** The primary essential is to get the body wide-awake all over. What would you think of an automobile driver who tried to make a new record with only one-half of the cylinders in the machine working? Suppose the car were a twin-six and only four cylinders were hitting. What about the other eight cylinders? They would be just so much dead weight for the active parts of the motor to pull around. The first thing to be done is to tune up the motor to see that every cylinder is working perfectly and that there is nothing misplaced or broken in the engine.

Just so with anyone who is to speak. He had better have no cylinders missing or out of commission. From the soles of his feet to the scalp of his head, he should be wide-awake, alert, alive, and active. It is hard enough to talk with others satisfactorily when using *all* one's resources; one cannot afford to try with less than all. Too many speakers are dead from the neck down; and some, except for a little activity in the muscles of the throat, jaw, and tongue, are almost dead from the neck up. Their arms and legs are either useless or a positive hindrance to them. Their bodies do little more than support their heads. Frequently not even their facial muscles are in the game.

What we mean by "Activity" need not result in a whirl of outward, visible motion. Not at all; at its very best, it is an inner activity. It is a general *readiness* to act. We all know the difference between being half-asleep and being wide-awake. The man who is half-asleep cannot really talk, he can only mumble; while the man who is wide-awake can speak out earnestly and with vigor. No one can be very much in earnest, and not have it affect him *all over*. We say that people who are enthusiastic about things, "go in for them heart and soul." It would be more accurate to say that

they go in for them *with their whole bodies*. The more deeply we feel about things, the more active we always become *all over* our bodies. This is true whether the activity may be seen of others or whether it is hidden from the eye.

2. CONTINUITY. The next principle is that of *continuity*, or *smoothness* in the co-ordination of the parts of the body. Activity should be steady and smooth, not spasmodic and jerky. To return to the automobile; we want a smooth-running engine—what the automobile manufacturers advertise as “smooth power.” When the automobile first came into use, it was equipped with a one-cylinder engine that jerked the car along with a series of starts and jumps. It was quite a different affair from the smooth-running sixes, eights, and twin-sixes of to-day. Have you ever ridden in an automobile when the engine was not running just right? Then you know what it is like. One minute all the cylinders are hitting; the next, three; then two, then one, and then they all miss. Bodily activity needs smoothness even more than does an automobile.

3. STRENGTH. Finally we want power. Not only should our automobile have a dependable, smooth-running motor, but it should have *power* with which to take the driver through the mud and up the hills. Just so the speaker should be *active all over*, and *all the time*, and *active enough all over, all the time*.

EXERCISES

Let the teacher read aloud certain selections requiring a large amount of rather general bodily activity; let the class stand during the reading and act as they would if they were trying to communicate the meaning to others. Let the response be as vigorous as possible. Get something started, right or wrong, for a beginning. Get out of the rut of old habits. Repeat for *smoothness* and *strength*.

IV. POSTURE AND BEARING

A. Definition

The first thing that observers are likely to notice about a speaker, after they have seen his stature, clothes, and general dimensions, is the position he takes. Posture is the physical attitude of a speaker. The *first* meanings we get from anyone who speaks to us come from *what we see*.

B. General Principles of Effectiveness

Stand when speaking so that your posture shows what is on your mind. Posture should not call attention to itself. It should always be as graceful as possible; that is, it should be a proper combining of relaxation and tension, ease and strength. It should convince those who see it that the speaker *means sincerely* what he is saying and that *he is anxious for others to get his meaning*.

C. Being "Natural"

Your posture should not tell those to whom you speak that you are flippant when you should be serious, impolite when you should be considerate, half-asleep when you should be wide-awake, uncomfortable when you should be at ease, nervous when you should be controlled, informal when you should be formal, antagonistic when you should be friendly, and uncertain of attitude when you should be clear and definite.

All of the preceding is an attempt to put meaning into the advice, "Be Natural," so often urged upon those who are learning to speak. "Be Natural," if it means anything helpful, means, "look as though you mean what you are saying." It means, "Do not let the task of speaking make you lose control of your muscles." No matter how nervous, frightened, or embarrassed you may be in conversation or on the platform,

learn to control your muscles so that you can make them say what you want them to say.

In acquiring this control a great deal can be done through the exercise of will power. You must cultivate the spirit of a certain man who was going into battle. Noticing that his knees were knocking together rather vigorously, he said to them, "Well, shake away! You'd tremble still more if you knew what I know about where I'm going to take you to-day." Be too considerate of those to whom you speak to allow your posture to say, "I am embarrassed and uncomfortable," for that is bound to make those to whom you speak embarrassed and uncomfortable too.

D. Slouchiness

Says J. M. Clapp, in *Talking Business*, "Do not slouch. Most of us do that nearly all the time. We do not stand erect. We stand with hands in our pockets or on our hips. When we walk we sway, or roll, or swagger. When seated we relax too much and sprawl back in our chairs. . . . We move about jerkily and needlessly. A commercial artist of my acquaintance, a highly intelligent man, wore out his welcome in the business houses where he had to sell his services, by his slouchy, careless bearing. . . . His whole appearance was slipshod and queer. People could not believe that his mind was really orderly and reliable." * Note that last sentence. How do you explain the situation?

E. Specific Rules for Posture

It is hardly profitable to give a list of specific rules for posture. Almost any posture may properly be used at some time or other. When standing up to speak, the weight of the body should be supported principally on one foot. The various so-called "points" on which the weight may be placed are:

* *Talking Business*, p. 42.

1. The ball of the right foot.
2. The ball of the left foot.
3. The heel of the right foot.
4. The heel of the left foot.

The only safe rule is the very general rule that your posture should make your speech *as convincing as possible*. Ordinarily, as has been indicated, such a posture will reveal alertness, energy, earnestness, and friendliness.

EXERCISES

1. Each pupil will work out as many different standing postures as he can and present them to the class for analysis and criticism. The class will tell what meaning they get from the different postures, for what occasion they would be appropriate, and how they may be made more effective.

2. Each pupil will work out different sitting postures, and the exercise will be carried on in the same way as Exercise 1.

3. Each pupil will stand before the class, illustrate possible standing postures, and describe the differences in the "feel" of the different postures.

4. Let the class be divided into pairs for working out the following assignment: Illustrate all possible postures for polite conversation, showing what they would mean and to what kind of conversation they would be adapted. Then each pair will take chairs before the class and demonstrate their findings.

5. Let each pupil imagine himself doing each of the following acts and then let him get the right bodily set to express what he thinks and feels:

- | | |
|-----------------------------|-----------------------------------|
| (a) Accusing someone. | (d) Refusing a petition. |
| (b) Defying a mob. | (e) Insisting that you are right. |
| (c) Pleading for something. | (f) Telling how it all happened. |

V. MOVEMENT

A. Definition

Practically everything that has been said about Posture applies to Movement, which means *changes* in posture and position. All movement should be purposeful. It should

mean just what the speaker wants it to mean and it *should not contradict* what the voice and language are saying.

B. Functions of Movements

A certain amount of movement is desirable and helpful under all circumstances. It is a way of holding attention and of telling those to whom we speak that we are alive, alert, and interested in what we are saying. When a rabbit or a fox wishes to escape attention, it "freezes"—stands perfectly still in its tracks. In this way it avoids communicating messages to its enemy. What do we think when a speaker strikes a rigid posture and reduces movement to a minimum? Are we not likely to feel that he is uncomfortable, afraid, or embarrassed? Most boys and girls are almost never motionless. When they speak on the playground, they are constantly on the move; and to speak in public they should show as much life as they do anywhere else. *You cannot solve the problem of movement by standing still.*

Movement should serve the general purpose of assuring the persons spoken to that the speaker feels natural and at home while speaking. Movement is also a means of tying thoughts together for the audience. It is a kind of punctuation, of indentation for paragraphing. When you merely stand still you give much the same impression as does a printed page without commas, periods, or paragraphs.

C. Kinds of Movement

Movements are of three general kinds:

- (1) Forward and Backward.
- (2) To Right and Left.
- (3) Turning.

(1) FORWARD AND BACKWARD. Often added meaning is given to what you are saying if you now and then *step forward* or *step back*. Fit such steps to the changes in your thought,

to transition points in your composition, and you present a form of "speech punctuation." But be sure not to plunge and pull like an elephant tied to a stake.

A single step forward may go nicely with a "therefore," "besides," "and moreover," "in addition to this," "above all," and kindred connective words. A step backward may say "yet," "still," "despite this," "granting that."

(2) TO RIGHT AND LEFT. Side-stepping is sometimes valuable—side-stepping literally, not figuratively. It is a good variant from continued forward and backward stepping. It serves the same purpose; it is also subject to the same abuses—swaying like one tied to a stake, and putting in steps or swings when they add no meaning.

The side-step or shifting of weight from one foot to the other may go well with "in the meantime," "next," "as for that," "to be sure," and "nevertheless."

(3) TURNING. One of the best ways of testing your bodily control is to find out whether you can turn easily on an axis from your feet to your head. It is one of the simplest things in the world to do, when you are not frightened; but to some it is seemingly impossible. The stiffness so common in high school orators, debaters, and declaimers is almost wholly of this kind; inability to turn on the *ankles*, at the *knee*, and at the *hips*. These novices stand like posts, and when they either continue in the one position too long or move about as if they were sore all over, the effect is ludicrous or pitiable. Only one thing is funnier or sadder—those times when they stand this way and then poke their hands about stiffly trying to make gestures. It simply cannot be done with a stiff body. A gesture should *involve the whole body* and not merely the arms and hands. It is very important to be able to turn with all muscles and joints freely co-ordinating.

D. How Much Movement?

How much movement shall the speaker use? The answer is easy: just enough. But how much is "enough"? The answer depends upon the factors that make up the speech situation—the people who look and listen, the place, the time, and what the speaker is saying. Generally it is well not to move about very much when *beginning* to speak. Some movement there must always be. An earnest or excited man will be expected to move about more than an indifferent or calm man. When those spoken to are sleepy, more movement is called for. Large crowds want a speaker to move more than do small crowds. The more formal the occasion, the less action and movement will be acceptable.

All movement is quick to carry messages to those who see it. The popular song of a few years ago stated the case fully in the phrase, "Every little movement has a meaning all its own." Every movement a speaker makes may mean something; either the right thing or the wrong thing, but *something*. Even the absence of movement has a deep significance. Stand stock still, and your audience will believe that you are frightened or "stumped" for the next word.

1. FIDGETING. Professor Clapp offers some excellent advice on this point. "Do not fidget. Most of us do that also. There are few people who have not the habit of stroking the face, moving the feet, playing with watch-chains or keys, tipping their chairs when seated, moving articles on the desk as they talk, etc. A young real estate operator of my acquaintance has to meet people constantly, either individually in conversation or in talks before committees. He is an extremely alert, lively young man, but he seems unable to control his energy. When he talks he cannot keep on the floor. As soon as he gets interested he rises on his toes, bends his knees, sways about, until you grow nervous watch-

ing him. Another man is a sales manager of prominence, a man personally of dignity and confidence. When he talks he straddles his legs, sways back and forth before his listeners, and is forever ramming hands in his pockets, stroking his face and brushing his hair. He has never learned to control his energy and direct it all toward his one purpose."* This quotation indicates that movement, to be helpful in speech, must be purposeful, that is, under control and used as one form of the speech code.

EXERCISES

1. Let each pupil give a pantomimic characterization of the following types of persons:

- (a) Lively, energetic, alert.
- (b) Dull, apathetic, slow.
- (c) Self-conscious, diffident, embarrassed.
- (d) Self-assertive, confident, composed.
- (e) Proud, haughty, egotistic.

The pupils may add to this list indefinitely, bringing in pantomimic character sketches of interesting types which they have observed.

2. Let each pupil, from a story he has read, select a description of a character, his walk, actions, general appearance, etc., and read the passage to the class playing the part as described.

3. Extend an arm as if pointing at a flock of birds in the air, then say, "See those ducks flying from one horizon to the other!" Turn the whole body on the center axis, changing weight from one foot to the other, and letting your hand point from one horizon to the other *without changing the relative position of hand, arm, and trunk*. Do it with each arm and then with both at once.

VI. GESTURE

A. Definition

Gesture is that part of the speech code by which communication is accomplished through the visible activity of hands, arms, shoulders, head, and face. The difference between

* *Talking Business*, p. 42.

movement and gesture as the terms are used in this book is that gesture is restricted to apply to the speech activity of certain parts of the body, while movement is used to denote more general and total actions such as changes in posture and position. Lively conversation is largely made up of gestures.

Almost any activity of the instruments of gesture may at some time be effective, and, just as in the case of movement, not only gesture but absence of gesture is pretty sure to carry meanings. If hands, arms, head, and face are inert and immobile, they still carry meanings. Moving or motionless, they mean something all the time. No speaker can dodge the problem of gesture any more than he can dodge the problems of posture, movement, clothes, or a clean face.

B. General Principles of Gesture

There are certain rather definite conventional restrictions which have been placed upon gesture, certain general principles of effectiveness, widely accepted, to be neglected at the speaker's own risk. Let us now consider some of these general principles.

1. *Every Gesture Should be of the Whole Body*

Gesture is not something to be added on to speech; it is an integral part of speech and should be trained into the total activity of the whole body. In gesture no joint or muscle liveth unto itself alone. All our gestures are affected by what the *basic* muscles do—those of the back, trunk, arms, legs, and neck. These muscles are the earliest to be mastered in infancy and their habits are most deeply fixed. Also the activity of these muscles is most easily understood as speech signs, and such activity makes or mars the effect produced by the more delicate muscles of the hands and face. Very often the cause of awkwardness in the wrist or elbow may

be found at the ankle, knee, or hip. The stiff hand positions of boys and girls are almost always the results of tensions in the larger muscles of the body. A gesture seldom is effective unless it originates in and is an integral part of a *general attitude or activity of the body*.

2. *Gestures Should be as Graceful as Possible*

Perhaps it would be more accurate to state the principle negatively and say that gestures should not be *awkward*. Awkward gestures call attention to themselves; they cease to be signs and are noticed as things in themselves. Gracefulness means that the action should be both *easy* and *strong*. In gesture the curved or broken line is more graceful than the straight line. Jerky, abrupt, and angular gestures are likely to call attention to themselves and away from the meaning.

3. *Gestures Should Precede Utterance*

We have seen that gesture as a part of general physical activity develops before voice and language. Men almost always speak first by posture, movement, and gesture; and after that by words. Watch others and see how this works. Reverse this order and you get comic and ludicrous effects. Say something with voice and words first and then add the gestures and see what happens. Tell someone, "The child was *so tall*." Wait until you have spoken the words and then indicate "*so tall*" by gesture. This will prove to be funny because you have broken the law that gesture should come before voice and words. "Ideas are conveyed largely by suggestion; not by detailed spelling out of a message, but by a flash, a picture. We flash an idea across and then spell it out in words to verify it." *

* J. M. Clapp, *Talking Business*, p. 61.

4. *Gestures Should Suggest Reserve Power*

There should almost invariably be in every gesture a suggestion of reserve strength. No matter how vigorous a gesture may be, it should leave the impression that the speaker could be more emphatic if occasion demanded. When gestures lack reserve they are likely to call attention to themselves and to carry wrong meanings. A speaker should always appear to be in control of his gestures. In order to do this, cultivate reserve. Hamlet says to the players, "Yet in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness." Excellent advice! By "temperance" Hamlet means what we are here calling *reserve*.

C. The Arms

1. *Planes of Movement*

The arms move in two general planes: up and down, and sidewise. Sidewise they move from the center of the trunk outward. All arm gestures should involve the *whole arm*. The impulse should start from the shoulder—really from the feet—and should bring into action the whole arm clear out to the finger-tips. The principle of reserve applies to the movement of the arms. They should rarely be extended to the limit, but should rather leave the suggestion that if there were something more significant or extensive the arms could do more. Strike a balance between a straight arm effect and a crooked elbow. Be strong, yet free.

D. The Hands

Excepting the face, the hands are the most delicately expressive part of the body. The signs which can be made with the hands are practically innumerable; yet the meanings of certain hand positions are very definite and almost univer-

sally understood. Wherever a hand is seen in one of these so-called basic positions it is given this fixed meaning at once.

These basic positions are:

1. *The Hand Supine*, that is, palm upward. This is a sign which means in general that the statement is one which the speaker *approves, favors, likes*.
2. *The Hand Prone*, that is, palm downward. This is the reverse of the Hand Supine, and as a speech sign it means exactly the opposite. It ordinarily suggests *disapproval, dislike, disgust, contempt, opposition*.
3. *The Clenched Fist* expresses *intensity*. It is used to indicate great earnestness, depth of conviction, power.
4. *The Hand Index*, that is, with the first finger extended. This *points out* something, a person, a place, a fact, an idea, or a sentiment. It is used to compel someone to see a point.
5. *The Hand Averse*, that is, palm outward. It suggests *repulsion, aversion, warning*.
6. *Hands in Repose*. When the hands are not being used in gesture, they should be kept in such a position as to be most ready for use. The question is often asked, "May I clasp my hands behind my back, or put them into my pockets?" or "May I grasp a coat lapel with them?" There surely are times when these hand positions are perfectly acceptable. The only difficulty with these ways of disposing of one's hands is that when thus disposed of the hands are not readily available for use when wanted. With a speaker who is standing before others the commonest hand position is one of relaxation, the hands hanging at the side. Above all things, beware of locking your hands somewhere and forgetting what you did with them. *Keep them ready*.

E. The Head and Face

In some ways the head is the best of all instruments of gesture. An armless speaker could be very effective in speaking if he knew how to use his head, literally as well as figuratively. The head and face are the center of attention for those who look at and listen to the speaker. When people look at *you* they really look at your *face*. What the head and face do

cannot possibly escape notice. Therefore, let the face and head give no signs of meanings which you do not want them to give. If your words suggest pleasure and gladness, smile; if they are solemn, do not grin—be sober. In learning to control your face it is a good plan to watch the faces of others closely.

Practice before your mirror to make your face flexible and expressive. Again, turn away from the mirror; get your face set to express some definite meaning; then turn to the mirror and observe your expression, making every effort to maintain it while you observe it. Cultivate an expressive face; people do not like to deal with a stolid mask. Be able to tell the truth with facial expression.

F. Types of Gesture

There are three general types of gesture, classified according to three general purposes for which we may make gestures. These are:

1. **EMPHATIC GESTURES.** Such gestures as slapping the hands together, shaking the head, stamping the foot, are made for the purpose of drawing attention to what is being said. The characteristic thing about this type is the vigor of execution. These gestures are interpreted to mean that the speaker is very much in earnest about what he is saying, or at least that he is very anxious to have the attention of those to whom he is speaking.

2. **DESCRIPTIVE GESTURES.** Gestures of this type are used for the purpose of making clear the size, shape, and location of physical objects and their relations to each other. If you are describing a box, you indicate with your hands what its dimensions are; its length, breadth, and thickness. Earlier in this chapter you were asked to tell us how tall a child was. When you placed your hand out before you, palm downward, to show his height, you were making a *Descriptive Gesture*.

When you say, "There were three windows and a door," you may use descriptive gestures to indicate their relative positions.

3. **SUGGESTIVE GESTURE.** The words "suggestive" and "gesture" look alike. Consult the dictionary and see what their derivation is. Gestures which are symbols of ideas and feelings are called Suggestive gestures. These reveal the speaker's *emotion*. In a sense, these gestures are like Descriptive gestures, but there is one important difference; Descriptive gestures picture objects and relations which may be seen with the physical eye, while Suggestive gestures present *ideas* and *feelings*. Examples of Suggestive gestures are:

- a. "The whole round world"; both arms up and extended, the body turning on the center axis from one side to the other.
- b. "We rushed forward"; a hand and arm sweeping out ahead, a forward step.
- c. "Every inch a king"; rising to fullest possible stature; but not on tiptoe; hands clenched at sides.
- d. "The storm swept everything before it"; turn whole body, arm and hand sweeping from before the face to extreme right or left.

These suggestive gestures often say what we cannot possibly put into words. Here we touch the infinite possibilities of communicating with others by means of delicate, refined control of our muscles. How much can be seen in the facial expression, the shrug of shoulders, the movement of a hand outward or upward! The moving picture actor has to *suggest* practically everything to us by his gestures. Study the screen artists to see how wonderful is this art.

VII. BODILY CONTROL AS HABIT

A. Conscious Control Necessary in Beginning

Do not make the mistake of assuming that the authors of this text-book advocate the kind of conscious control of the body in speaking which would direct attention to posture, movement, and gesture in real speaking. The movement of

muscles in speech should be *habitual*, that is, done unconsciously. We should no more think about our tongues, lips, arms, and faces when actually speaking than we should think of our fingers in playing the piano. But to improve our speech, we must *learn consciously*, just as we must learn consciously if we are to improve piano playing.

Suppose you wanted to improve your game of golf. Assume that you have played golf for some time and that you play fairly well. If so, your golf habits are more or less fixed. Now, you hire an expert to teach you how to play better. He shows you that you have not held your club properly, that your stance is not as good as it should be—that you stand too close to the ball. He makes you give *conscious attention* to some of these things. You discover that when you pay conscious attention to how to hold the golf stick you cannot at first play as well as you did before. Conscious learning of new habits is always a slow and tedious process. Most of us are like the girl who began to take singing lessons. A friend asked her how she was getting on and she replied, “Oh, I have quit taking lessons. I found that it would take me a year to learn to sing as well as I thought I could sing already.”

B. Self-criticism

In order to improve, we must learn to see and hear ourselves and to *criticise ourselves constructively*. The old poet tells of the centipede that was walking along the road one day when someone inquired, “Which leg moves after which?” When the poor creature began trying to figure out the answer, it could no longer walk at all, “and fell exhausted in the ditch.” The point of the story for us in the present connection is that if the centipede had wanted to improve its walk, it would have had to keep right on figuring until it got out of the ditch and began walking *differently* from any way it had

ever walked before. At first it probably would not have been so rapid in walking, but as the new method became more and more automatic, it could have become *more efficient* than it had been.

C. Unconscious Habit as the Goal of Training

The object of the study of Posture, Movement, and Gesture is not at all to make one's self conspicuous before others, but to make it possible for one to *use his whole body unconsciously* as an instrument for *sending messages* to the eyes of those to whom he speaks. The ultimate, the best, and indeed the only advice is, "To get better speech habits, use all your powers."

EXERCISE

1. Comment upon the following advice from a recent text-book on Speech: "The Speaker should exhaust his vocal resources before resorting to gesture."

2. Each student is to come out before the class and say as much as he can of the following in the visible code, without using any language:

1. I will have absolutely nothing to do with it!
2. Nonsense, perfect nonsense!
3. Well—after all, I am in doubt about it.
4. Nevertheless, I shall stand by what I have said, no matter what you think.
5. Take care! Don't do that again.
6. Be quiet back there!
7. Do you really mean that?
8. Aha! Not that time.
9. Impossible! It can't be!
10. That does not concern me in the least.
11. Your offer pleases me greatly.
12. That amuses me more than anything I have heard in a long time.
13. If I could only do something!
14. Who? Why, absurd!
15. Here I am! What do you want with me?
16. At your service!

17. From my heart I thank you sincerely.
18. I am to blame; I confess it.
19. I am dazed, confused, overcome by what I have just learned.
20. I give up. You are stronger than I.
21. Stay away from me!
22. No, no, no!
23. Don't tell me! I don't want to hear a word of it!
24. That is perfectly disgusting to me!
25. I am not afraid!
26. Shall I tell him about it or shall I keep it to myself?
27. What shall I do?
28. That is a malicious lie!
29. That makes no difference to me!
30. Did he go out that door, or that one?
31. Run, quick!
32. Don't do it! Wait a minute, please!
33. Oh, how splendid!
34. Wonderfully impressive!
35. Heaven be thanked for that!
36. Now, what do you want?
37. I have nothing to apologize for. I can face any man with a clear conscience.
38. I feel friendly toward you!
39. I am confident that I can do it.
40. Further than that I know nothing.
41. Yes, I am in a bad fix.
42. One is as good as the other.
43. Decide, then, to take one course or the other.
44. I was glad to be left out of it entirely.
45. I feel very uncomfortable.
46. I cannot do anything about it.
47. Come on, don't be afraid!
48. You may be right.
49. My, but it is cold in here!
50. Just a word before you go.
51. What was that noise?
52. Keep still a moment!
53. How I wish that I could do it!
54. Now, wait a minute! Don't get excited!
55. That makes me very angry.
56. I defy you!

57. Let me never see you here again!
58. I hate him!
59. Under no circumstances!
60. Let me see, what was his name?
61. This is just between us.
62. That puzzles me greatly.
63. I am the most important person here!
64. What I promised, I have done!
65. I have offered you everything.
66. The waves were fifty feet high.
67. The cliff rose steep and high above me.
68. Don't disturb yourself, sit still!
69. I thank you, that is sufficient.
70. All that now lies behind me!
71. I implore you!
72. It was so wide.
73. I cut it right through the middle.
74. From high in the air to the depths of the sea!
75. He made his way through the crowd.
76. What a contemptible man!
77. Just explain this, will you?
78. One must always keep this clearly in view.
79. That is my own affair.
80. Let me think, how did that go?
81. I don't understand you.
82. Tell me the truth, now!
83. Hold on, not so fast! Come back here!
84. I warn you!
85. Leave the room!
86. Please go!
87. First, second, third.
88. That is a very delicate matter.
89. I am listening.
90. For such a reward? I should say not!
91. Where have they all disappeared to?
92. This for me? I am amazed!
93. Fine! How could you do it?
94. I am embarrassed.
95. I feel like a king!
96. As far as the east is from the west!
97. Pull down that flag!

3. Each student will practice saying the following, using voice and pantomime together:

1. Talent is something, tact is everything!
2. The stick was *so* long and *so* big around.
3. Let me explain: I was here and he was there.
4. Don't you know me?
5. No, I shall never do it, never!
6. Too low they build who build beneath the stars!
7. I protest against the action. Stop!
8. Gentlemen may cry, "Peace, peace!" but there is no peace.
9. Deep stillness settled down over the plain.
10. The majestic mountain lies two miles above the surrounding hills.
11. A touchdown! A touchdown! We have won the game!
12. Go straight down this street, then turn to your right, and you will find the place at the top of the hill over there.
13. There is the door. Get out!
14. The point I wish to make is this:
15. As far as the east is from the west.
16. You have had your chance to talk; now you listen to me.

4. Let the class divide itself into groups and present motion pictures, eliminating voice and words. Let one student in each group act as the director and explain the story to the same extent as the director of the real movies does by the words thrown on the screen. Scenarios may be written and presented in writing to the teacher beforehand.

5. Hiram Corson quotes Archbishop Whately as saying, "Enter into the *spirit* of what you read, read *naturally*, and you will read well." In criticising this advice Professor Corson writes, "Such instruction as this is not unlike that which Hamlet gives to Guildenstern, for playing upon a pipe, and would be, in the majority of cases, hardly more efficacious: 'Govern these ventages with your fingers and thumb, give it breath with your mouth, and it will discourse most excellent music. Look you, these are the stops.' Guildenstern replies: 'But these cannot I command to any utterance of harmony; *I have not the skill.*' The last sentence tells the whole story." CORSON, *The Voice and Spiritual Education*, pp. 14, 17.

Make a talk explaining the foregoing in the light of the text thus far.

CHAPTER IV

VOICE

ORAL EXPRESSION

All true culture, to be *true*, must be unconscious of the process which induced it. But before it is attained, one must be more or less 'under the law,' until he become a law to himself, and do spontaneously and unconsciously what he once had to do consciously and with effort.

HIRAM CORSON.

Let thy speech be better than silence, or be silent.

DIONYSIUS THE ELDER.

OUTLINE

- I. *The Voice Vital to Good Speech.*
- II. *The Nature of Voice.*
 - A. Voice as Vowel Tone and Consonant Sounds.
 - B. Voice a Phase of Breathing.
 1. Vocal purity.
 2. Using the proper tone.
 3. Vocal strength.
 - C. The Sounds of American Speech.
 1. Vowels.
 2. Consonants.
- III. *Voice and Words.*
 - A. Pronunciation.
 - B. Articulation.
- IV. *Voice and Sentence Meaning: Oral Expression.*
 - A. What Sentence Meaning Involves.
 1. The attitude of the speaker.
 2. The sentence sense.
- V. *Analysis of Sentence Meaning.*
 - A. Revealing the Speaker's Attitude: Expressiveness.
 1. By kind of tone.

2. By strength of voice.
 3. By rate.
 4. By level of pitch.
- B. Making the Sentence Understood: Emphasis.
1. By variety of pitch.
 - (a) The slide.
 - (b) The step.
 2. By variety of time.
 - (a) Holding the tone.
 - (b) Pausing.
 - (c) Phrasing.
 3. By variety of vocal strength.
- C. Ideas that Need Emphasis.

VI. *Continuity in Speech.*

A. The Incessant Need of Variety.

I. THE VOICE VITAL TO GOOD SPEECH

You have lived your years with your voice; do you know how it sounds? Strange as it may seem, most people do not know what their voices sound like. Yet this is entirely understandable; because of the very fact that every man, having lived with the voice that has brought him to his present state of life, finds it easy to assume that this voice must be at least good enough. This is the way people explain themselves when they either do not know how large a part in one's success or failure Voice plays, or when they have defective ears. The number of people whose vocal methods need no improvement is very small. The number who have a most urgent need in that direction is amazingly large. Another group of people, though, are neither indifferent nor ignorant of the evils of poor voice: those who have had painful experience with a lisp or stammer or drawl or thick tongue or habit of jamming all their words together. They know they are hurt by their voices, but they do not know what to do about it.

You will find it interesting to get acquainted with your own

voice, to hear yourself as others hear you. You will find surprises in store. Have you ever heard your own voice in a dictaphone or phonograph? The usual exclamation when you hear it for the first time is, "Is that my voice?" And friends always assure you that it "sounds just like you." We need a formal introduction, our voices and we. This chapter will give you, the reader, a chance to put you and your voice on better speaking terms.

The reason why everybody can afford to study his own vocal ways is that the voice is either an outlet to thought or a bar across its path. Thoughts worked out into words in your mind cannot influence other people unless they can *get out*. For speech this means that they must use the vocal passage. In speech the only thing a word can be to a listener is a *sound*. The voice has everything to do in deciding whether or not your words are going to make sense and induce people to listen to you. The person with such a bar between his thoughts and other people is in a pretty sad case; he needs help; he is a good deal of a cripple. And few there are whose voices are complete outlets free from any bar.

Daily Practice Profitable. It is of interest to the learner that a little work on the voice goes a long way; that is, if intelligently done. A few minutes a day spent on trying *deliberately* to remove some defect in your voice, will do a surprisingly large amount of good. This is especially true of young people, whose voices are not yet fixed for life. You have all noticed how people admire the man or woman with a good voice; the chance is yours for getting some of the same benefits by a little faithful training. Take this chapter seriously and properly, and you will be received on better terms almost everywhere you go.

Let it be remembered that an important part of the training of voice is training also of the ear. Until you can know

what your voice sounds like to others, you cannot hope to correct it very successfully. So one of the first things to learn is to hear yourself *as you are*. This you can do by listening carefully to others, then comparing yourself with them. Here is a lesson you can begin any time.

II. THE NATURE OF VOICE

Before we can start to correct our voices, after we have begun to suspect what they sound like, we have to know *what to look for*. Just as with an automobile or watch you cannot safely make changes unless you know the various parts. There are *five main considerations* in the use of the voice, five main sources of success or failure, five ways of finding an outlet to your thought or else of putting a bar across its path. They are:

1. The Vowel Sounds; Tone.
2. Consonant Sounds.
3. Word Sounds or Forms.
4. Expression in Sentences.
5. Making Continuous Talk Interesting.

A. Vowel Tones and Consonant "Noises"

What the Tone is. The tone part of your voice is the thing the voice is built on; the sound made by the voice-box, or larynx. The way to recognize it is first to talk and then to whisper. The difference between talking out loud and whispering is that in one you use tone and in the other you do not. Good speech is always *rich in tone*; one form of poor speech has too much of the effect of whispering. It is the tone, the sound from the voice-box, that has to be studied and cultivated.

What Consonant Sounds Are. The special mark of consonants is what the psychologists call "noises." These noises are different from tones in that they are short, almost instan-

taneous. They are in the nature of explosions, puffs, clicks, catches, clucks, hisses. In the main they require considerably activity around the mouth and throat. These "noises" must be made with alertness or they miss the mark.

B. Voice as a Phase of Breathing

How Tone is Made. Tone is a *special form* of exhalation of the air from the lungs. It is breath set in vibration by the *vocal cords* on its way out. The breath can be sent out of the mouth or nostrils without coming in contact with the vocal cords, or it can blow against them and cause them to vibrate. When it does so, it makes Tone. Thus breathing is a thing to be studied if we are to understand and correct Tone.

Note the steps in breathing:

- (a) Flattening the diaphragm.
- (b) Hardening the abdomen.
- (c) Filling the chest.
- (d) Emptying the chest.
- (e) Relaxing the abdomen.
- (f) Letting the diaphragm rise.

The Lungs. People talk about the lungs as the things that do our breathing for us; no, the lungs are helpless bags, they can *do* nothing; they merely are there to be filled or emptied by certain *muscles*. These muscles are around the lungs, and below them. The most important of these is the muscle we call the *diaphragm*. It is the power that provides for most of the opening and closing of the lungs. The rest is done by the muscles of the lower abdomen and those connected to the ribs. But do not forget that the active agent in breathing is *muscles*; and in training your breathing you are not training lungs, but these muscles.

Note how the lungs work. If you had a soft leather sack inside another sack of strong flexible rubber and both had the one outlet, the inside sack would fill and empty whenever

the outer and stronger sack was made larger or smaller. The lungs are the inner sack; the outer is made up of the chest wall which can be expanded and contracted by the action of muscles. These muscles cause the air to rush into and out of the lungs.

Remember that the lungs do not "do" anything; they merely are there to be filled and emptied by the action of the surrounding muscles.

The Diaphragm. The most effective of the breathing muscles is the diaphragm. This is a broad flat muscle placed like a floor under the lungs, all the way around the body. It is attached to the outside walls of the abdomen. When it is relaxed, or soft, it is large and expanded in size like any other muscle; when it is tensed and hardened, also like any other muscle, it is smaller and drawn in. This means that relaxed it arches upward, () and tensed it is flattened out (). You can see how this affects breathing; when the diaphragm is *hardened* and *straightened*, it is lower than when it is soft; it thus exerts a pull on the lung bag, and the air comes rushing in through the nose and mouth, filling all the thousand little crannies in the lungs. When it is relaxed and allowed to arch upwards again in its relaxed position it sends the air out of the lungs.

The Muscles of the Abdomen. So much for easy everyday breathing. But we can do more than use just the diaphragm; we can get more air by using the muscles of the abdomen below the diaphragm. The diaphragm is just below the ribs. Draw a triangle with its apex at the bottom of the breast bone, its sides along the edges of the ribs, and its base across the lower edge of the ribs; in there is your diaphragm. But below this are many muscles that can be used in breathing, the muscles of the *abdomen*. To them the diaphragm is attached, and when they pull hard, more power is given to the diaphragm. Try it and see how it works. Take a deep

breath and notice that first you harden below the breast bone; then when it comes to taking in still more air, you harden all around the abdomen, making it hard all over. This is real *abdominal breathing*.

Then to get your lungs really full, you pull the muscles around the ribs in all directions, out and up. You can also pull on them with the muscles of the ribs, shoulders, and back. Try it; having made your abdomen hard; notice that the attempt to fill completely is an expanding of the chest in all directions. This chest breathing should come *second*, not first.

To correct your breathing, observe this natural order: (1) harden the diaphragm, (2) harden the abdomen, (3) lift and expand the chest.

How Breathing Helps Tone-Making. But how does breathing make Tone? This is the next step. It is important because Tone-making is not quite the same as breathing. For in the first place it is only one-half of it, the exhalation half; the tone is made by the breath *on its way out*.

The diaphragm and other muscles do not work quite the same for tone-making as for exhaling one's breath in ordinary breathing. The chief difference is that when you are merely breathing, you let go suddenly when you exhale. Take a deep breath and then exhale; notice how you merely quit holding tight and relax suddenly. Right there is the difference between tone-making and breathing; in tone-making you have to *hold on*. In other words, you must *control the air on its way out*. *Controlled breathing* is positively necessary for making tone. Try it with the sound *ah*; inhale deeply and then utter the *ah* with a prolonged tone. To do so you must hold on to your breath and let it out, not with a gasp, but by degrees. The same is true for singing; breathe as normally, but hold the tone and the breath. So the problem of breathing for speaking is this:

(1) to get the lungs really *full* by using the whole set of breathing muscles, and

(2) to *regulate* the passage of the air out of the lungs into the throat.

Keep the Abdomen Hard. The secret of success in holding the Tone is in *hardening the abdomen*. The more you can "*get the watermelon effect*" below the chest bone, the better your chance for controlling the passage of air. Take the sound *ah* again. Inhale as shown above; be sure to harden the *whole* abdomen; hold the tone *ah* for ten seconds; then during the making of the Tone note that the abdomen gradually shrinks in size. Don't worry about the lungs, they will take care of themselves if you work the abdomen aright. Do it again and note that the secret of success is in the diaphragm and the whole abdomen.

Thus letting go gradually with the diaphragm and abdomen enables you to *hold* the tone. Now to make that tone clean and pure, so that the people will like to hear it, you must *control* this effort of letting go gradually. Here is where much practice is needed, and it is the point at which many people go wrong in their use of voice. For one thing, they let go of their breath *too fast* and merely gasp; you can notice this effect in little children trying to tell a story: "'N then—gasp—I took hol' of his tail—gasp—and,—gasp—and—gasp again—what do you think he did—gasp!" You have heard it many times, and probably have done it yourself!

You get the same effect when a man talks about the "whole round world" with quick sharp tones; it does not produce the effect at all of thinking of the "w-h-o-l-e r-o-u-n-d w-o-r-l-d." Say the line "Roll on, thou deep and dark blue ocean, roll." Probably at first you will exhale too fast, and say it too quickly, and it will not seem to mean much. Now hold the abdomen hard, and say it "Ro-l-l-l on-n-n, thou-ou dee-eeep and da-a-r-r-k blue o-o-ocean-n, r-r-o-o-o-l-l-l." If you

control the relaxing of the abdomen, you can do this; if you cannot, you fail. Yet that is the only way the line has any worth-while sense. Practice this effect with other sentences, and note the workings of the abdomen.

1. VOCAL PURITY

Making the Tone Pleasant. There are few enough pleasant voices. Many speech troubles arise from rough, harsh, grating, or squeaky voices. Maybe you have that kind of voice but can't hear it correctly. Let us assume, anyway, that you can profit by looking your voice over to see if other people like to hear it. Often enough we admire other people's characters and manners largely because they have *rich, smooth voices*. A smooth voice can sell goods, convert doubters, and win followers in cases where a rough voice may lose every time. You will live happier for having a pleasant voice, be in better health, think better of yourself, and have more influence in inducing other people to do what you wish them to do.

The Open Throat. To get a pure tone, cultivate an *Open Throat*. If you have had singing lessons, this is the first thing the teacher tried to teach you; to open the throat—not merely the mouth—and then let the sound come out clean and sweet. It begins in the kind of breathing explained above. When you can control your diaphragm, you are ready to make pure tone.

Now we cast our eye higher up, upon the throat, where the tone is made. We study now the way of using the voice-box. It is mainly a matter of not working it too hard. Do the work *with the abdomen*, let the neck and jaw and throat take it easy. This is the secret of getting a pure tone. The surest way to get the throat properly relaxed is to use sounds beginning in the letter *h*, like *ha, ho, haw, hoo, how, he, hay*. You cannot tighten your throat and make these sounds

properly; so they will help you get the open throat. Say them over a number of times and notice what the throat *feels* like and what the tone *sounds* like.

Recall what you have learned now about abdominal breathing and the use of the *h* sounds and apply it to making sounds that are not aspirated, that have not the *h*. Say *ah, oh, oo, awe, ow, ee, I, a* (long). But be sure to hold your throat just as *open* as when you used the *h*. This is not easy; you will have to be on the alert to hear aright what the sound is and remember what it ought to be. Also you will have to notice how your throat feels when you get it right, so you can do it again. Study this with care and you will make progress.

EXERCISE

Next, apply this principle of the open throat to your talk. Say "All roads lead to Rome," and keep the throat in the same position as when you used the *h* sound. Then say "How are the mighty fallen!" Others that can be used are:

O that this too, too solid flesh would melt!

What bring ye home to Venice?

When stars are in the quiet sky—

Break, break, break on thy cold grey stones, O Sea.

Lest we forget, lest we forget.

Observe the "Long Line." If you will notice, you will discover that in saying *ha* you are successful in making a pure tone only when you lengthen your whole face. A squeaky or raspy tone, on the other hand, is made with the face widened. So it is a good rule that if you wish to make sure to open your tone, make a long face while you do it. Of course this advice does not apply to those who already make a long enough face and a pure enough tone. It is for those who give a flat sound or a scratchy sound or a rasp. Be sure to do all these things if you want to get over the rough sound.

EXERCISE

1. Fill the lungs and harden the abdomen.
2. Control the outgo of air by gradually shrinking the abdomen.
3. Keep the throat as open as when saying *ha*.
4. Make the face as long as you can without sounding hollow.

Talk with the Jaw Loose. Can you shake your jaw separately from the motion of the whole head? If you can, then you can find out what it is to keep the jaw loose; a very important part of making pure tone. Say *ah*, shaking the jaw; you can *hear* the looseness; and if the looseness is there, the tone will not be tight or restricted.

EXERCISE

Another test is first to yawn, or go vigorously through the pretensions of yawning. Do it, and notice what your jaw muscles feel like after you get through; they are relaxed, and willing to stay so. Just as soon as you finish the yawn, say *ah*, without tightening up the jaw muscles. If you do it right, you will make a pure tone. Then learn how to get this relaxation without having to yawn, so you can use it all the time.

Try to Keep the Jaw Loose all the Time. If you get tired when you talk much or if you still have an impure tone, it is because you are tightening around the neck. Make the power come from the abdomen; don't try to force the tone out by the muscles of the throat; almost all people do, but they also make unpleasant sounds when they do so. Keep the throat out of the game and let the abdomen do the work. That is what it is for; the throat is only for a passage-way past the vocal cords.

2. USING THE PROPER TONE QUALITY

Once you get the tone smooth and clean, then there is another important step to be learned. This is to make the *right kind* of tone. You will understand what is meant by remembering how people sound when they are angry or sad

or in earnest or exalted or weak or feeling the liveliness of things. The differences in different sounds are differences in *kinds of tones*. They are called by another good name,—different *qualities* of the voice.

How Tones Differ. These different tones go by the names of:

1. Oral; a light, heady tone.
2. Orotund; a robust, round tone.
3. Pectoral; very chesty.
4. Aspirate; whispering.
5. Guttural; growling.
6. Nasal; ringing.

These tones differ, naturally, in the way they are made. They are departures from the kind of tone you have been working on, the simple pure tone. They are either more or they are less than that. Now to understand how to master these tones, first notice that when you make the *ah* sound, you can feel the rumble or tickle of the sound more keenly at certain parts of the chest, neck, jaw, or face. This vibrating is called *Resonance*. It is a slight jarring of the *bones* of the chest, neck, jaw, nose, and cheeks. It can be acquired and learned, and is much worth acquiring. You can improve your tone power by trying the different tones named above; growling, whispering, using the ringing voice, and the rest.

Here are suggestions as to how to learn these tones:

✓(1) *Oral*. This is the tone most girls use without special effort; the one they use most commonly. Most of them will not have to learn it. Boys can make it by trying to sound like a girl, without trying a falsetto. The chief thing to do is to get the resonance for the voice from high up in the cheek bones and to keep the resonance, as much as possible, away from the chest and the neck. If you wish to use this voice and in the right place, talk as if you were weak, gentle, or yearning for something in a sentimental mood.

EXERCISE

Utter these sentences:

Where can I go for help!

With this my dying breath I charge you, Be faithful.

"How sweet the moonbeam sleeps upon this bank."

(2) *Orotund Tone*. This is the voice public speakers need most; it is round and full. You make it by placing the resonance everywhere you can all at once, from the chest to the forehead, and around the mouth most particularly. It gets its name from the Latin words meaning *round mouth*. Harden the abdomen, press the sound out strongly, and make it resound strongly in the face.

EXERCISE

Use it in sentences like these:

This was the noblest Roman of them all.

I care not what course others may take, but as for me, give me liberty or give me death.

God of our fathers, known of old,
Lord of our far-flung battle line—

Oh, why must we bear such heavy burdens!

(3) The *Pectoral* is the tone that is made as deep in the chest as possible; it is used rather rarely; for the deepest solemnity or fear. As in *Hamlet*, "I am thy father's spirit."

(4) The *Aspirate* is nothing other than whispering; you can all do it, and need little practice in it.

(5) The *Guttural* is a rough, harsh sound, as in growling or roaring like a lion. It is much less used than the others, only for the deepest feeling of fear or anger.

(6) The *Nasal* tone is worthy of some special consideration. It has a pleasant and an unpleasant aspect. Every good voice uses nasal resonance; it is the kind most sought for in singing. We like the man who says his *m*'s and *n*'s and

ing's with something of a ring; it interests and delights us. But we do not like the man who has, as someone has called it, a "nosey" tone. The nasal resonance can be overdone; and when overdone, makes us dislike the speaker or singer. Be not over-nasal if you would be liked and followed with interest.

The real Nasal tone is made by getting a good ring in all "nasal" sounds, *m*, *n*, and *ing*. Words that contain these sounds are rather common and can be so pronounced as to make speech richer and more resonant.

EXERCISE

Say, with vigorous Nasal resonance:

I am a Roman Citizen.

The tremendous boom of the cannon announced the coming danger.

Ring out, wild bells! Ring on.

The Nasal also plays a part in words like *gaze*, *broad*, *drag*, *drove*, *guide*, *crowd*, *greed*, *proud*.

Utter these sentences with abundant Nasal resonance:

We gazed on the broad field beneath the ledge where we stood.

They were proud warriors that poured through the narrow vale.

In this good glade we spread our tired bodies in repose.

Using the Right Tone. A knowledge of these various tones is worth having only as a means of enabling you to do what you cannot do now. If you cannot use the Orotund, you will never make much of a public speaker and will not be impressive when you talk, no matter when or where. You will always be too mild or too modest to convince people that you mean what you say and that you know you are in the right. If you cannot use the Oral tone, you will never be able to speak gently, sweetly, or to tell of things that are delightful, beautiful, dainty, and rare. Nor will you be able to interpret or play a part in a story or play that must represent

weakness or delicacy. You will go about sounding heavy, rough, even harsh. If you cannot sound chesty or growl or whisper, then there are many kinds of reading, impersonating, and acting you can never hope to take part in. Also you will be poorly prepared to express all you feel in conversation and public address. And if you do not acquire proper Nasal resonance, you will be uninteresting and dull to listen to. There is real gain in mastering all these different kinds of voice.

3. VOCAL STRENGTH

“TOUCH”

To insure a hearing and the favor of your listeners, it is not enough that your tones be pure and of the right kind; they must also be of the *right degree of strength*. Boys are likely to be too loud, girls too quiet. Speakers who are too badly frightened either bawl too loud or shade off toward a whisper or a twitter. Others seem to be unable to tell how far away listeners are, shouting at those near at hand or purring to those in the distance. Musicians have a word that best carries the right idea of the need of regulating the amount of noise used; they call it *Touch*. Good speaking requires as delicate a Touch as good piano playing.

To regulate Touch, again you must have mastery of breathing, of Tone-making, and in particular of the *holding* power of the abdomen. To make a loud sound correctly—and still keep it pure—you must give a quick hardening of the whole abdomen; to make a light sound, do this in the same way but more gently.

EXERCISE

Utter the numbers from 1 to 10, starting softly, gradually growing louder from one to the next. Try to make the same degree of change at each step. Keep the abdomen hard all over while doing it.

Reverse the process from 10 to 1, starting loud and growing more and more quiet. Keep the degree of difference the same.

Shout with a firm abdomen:

Make way for the King's messenger!

On right into line, march!

Stand back from that fire!

"Thou too sail on, O Ship of State!"

Keep an Open Throat on Loud Tones. Nothing will put a voice out of commission sooner than shouting with a tight throat. Shouting in itself is not necessarily hard on the voice; many public speakers in large halls or out in the open air have to shout on almost every syllable, yet by knowing how to pump with the abdomen and keep the *throat relaxed*, they can talk for hours without shredding their voices. Inexperienced people, though, get out of voice often with one good shout—or rather, one bad one. In general, people do not like to hear others shout; most particularly do they resent it when the shout is rough, raucous, and strident. You get the experience when a newsboy barks or roars in your face with the characteristic newsboy whang; it makes you angry. Yet there is a very large place in speaking and reading for a full supply of sound.

There are many times when the soft voice loses by not carrying the meaning you intend. Many people are not guided by gentleness any of the time, and all of us have moments when we have to be ordered around. To control men, have a powerful voice, and then use the power with judgment. To get strength of voice, work faithfully on exercises and watch how you use your voice in conversation, at play, and in your appearances in public gatherings. Also study how others use their voices. See if you can tell what effects are produced by the open throat and the effective abdomen, and what effects by the strength of the tone.

Value of Controlling Touch. There are many meanings

you cannot make other people understand unless you can talk quietly, loudly, and in between. The person who can talk only on one level of strength is very much like a child who has only a few words to use. And the interesting part of this is that many of these things are pretty important to your success in life; as, the ability to show people that you are dead in earnest, or that you are much stirred up, that your dignity is offended, or that you can be gentle and sympathetic, or kindly and quiet.

To be prepared for life's struggle you have to be able both to roar and to purr.

C. The Sounds of American Speech

1. THE VOWEL SOUNDS

It is principally the difference in the position of the mouth that causes the difference in the vowel sounds. The only effective way to learn these sounds and positions—if you do not already know them—is through trying until you succeed; listening to good models, then trying to do it in their way, always listening with care and trying to get your throat and mouth to do it correctly. In time your ear will tell you that you have hit upon it; then you can get it right more frequently, and eventually can do it correctly every time and without having to worry about it.

The vowel *sounds* are not nearly so numerous as the ways the vowel letters can be *marked* in the dictionary. For example, what you will find marked as *i* in *machine*, *ee* in *meet*, *ie* in *believe*, *ei* in *receive*, *æ* in *Cæsar*, *e* in *eve*, is all one and the same *sound*. So with *a* in *age*, *ei* in *eight*, *ea* in *feaze*, *ai* in *strait*; the *sound* is the same.

Counting by sounds and not by combinations of letters and dictionary (diacritical) marks, we find that the number of vowel sounds is 17 or 18; some say one or two more or less.

You see these sounds are in some cases so nearly alike that you can call them the same or different just as you please. That is one reason why many people have difficulty in making sounds correctly and pleasingly—they do not take care to get the finer distinctions. Yet without making these finer distinctions you class yourself in with the careless or the ignorant.

Here we shall call the number 18, as follows:

- | | |
|---------------------|----------------------|
| 1. ä as in father | 11. ō as in home |
| 2. â as in past | 12. ɔ as in got |
| 3. a as in all | 13. ū as in cute |
| 4. â as in care | 14. ŭ as in nut |
| 5. ā as in fate | 15. û as in urge |
| 6. ē as in eve | 16. ōō as in boot |
| 7. ě as in met | 17. ȯ as in cook |
| 8. ī as in fine | 18. { ou as in house |
| 9. ĭ as in in | { ow as in cow |
| 10. { ě as in serve | |
| { ĭ as in girl | |

Most of these vowel sounds cause little difficulty. Only a few constitute the basis for study and drill. The majority of vowels are pronounced readily and accurately; the few that are troublesome are worthy of special attention. These are numbered in the list, 1, 2, 10, 13, 16.

(1) *Long Italian a, as in father.* This sound is not troublesome if you are willing to make it the way the dictionary demands. Few people have any disposition to use it wrongly in such words as *far, large, car, father*. Mispronunciations on such words are almost always from ignorance of what good usage is. The type of words in which this sound is mispronounced most often are such as *aunt, grass, laundry, haunt, half*. Mispronunciations on these sounds are made both ignorantly and willfully; some do not know how, others insist on not using the long Italian *a* sound. There is no law to compel such a pronunciation, so no doubt if people insist

on not doing what the dictionary orders, there is nothing to do about it. To be right, consult the dictionary.

(2) *Short Italian a, as in past.* This is the same kind of sound as the long Italian *a*, but made in a shorter length of time, uttered more quickly. To say *father*, you hold the *fa* sound for some time; to say *past*, you get the sound over with more quickly, but holding your throat in the same position. It is again a matter of whether you care to conform to the dictionary usage. Only one way is correct.

There is this to be said for the use of either of the Italian *a* sounds; if you expect to go on the *public platform* or take part in *acting on the stage*, you will limit your success if you do not learn to use these sounds as the dictionary would have you. Audiences, *cultivated* audiences, insist on your pronouncing these aright; and other kinds of audiences think better of you if you know what is good use and what is not. For public purposes they are just about indispensable. If you insist on disregarding the dictionary, stay off the public platform until you change your mind.

EXERCISE

Use the right sound of Italian *a* on the following words:

Long Italian *a*

ah	aunt	balmy	calm
art	arm	qualm	almond
palm	saunter	flaunt	laughter
calf	laundry	gaunt	gape

Short Italian *a*

grass	basket	banana	France
path	casket	demand	romance
fast	answer	surpass	glance
ask	fancy	master	plaster

(10) *The Waved e and i as in serve and girl.* This sound is sometimes disregarded in the United States, but not in

Canada or England or Ireland. The word *fir* is not pronounced the same as the word *fur*; *earn* is a different word from *urn*; the city where Abraham was born, *Ur*, is not pronounced like the word to be wrong, *err*. The best way to get this sound right is to take these last two words, *Ur* and *err*, and use them as an exemplification of the right sound to use for this waved sound. Add to them the word *air*. Pronounce *Ur*, then *air*; now halfway between them is *err*. Use this order: *Ur*, *err*, *air*, and make the sound in *err* just halfway between the other two. Then reverse it: *air*, *err*, *Ur*. Repeat this till your ear tells you what the right sound is.

EXERCISE

Use this sound on these words:

sir	earnest	bird
earn	servant	verse
girl	deserve	nerve
learn	early	perch

(13) *Long u as in cute*. This is a much abused sound, by people who are ignorant of what is right or else are too lazy to use it correctly. The point to notice is that it always has a *y* sound at the beginning of it. When you say beauty (by-ooty) you get this *y* sound all right; but when you say "dooty" for *duty*, you leave the *y* sound out, and so get the sound wrong. You give long *oo* instead, quite another and different sound. The cure is easy; *know* what the dictionary says and then *do* it; do it carefully, with the *y* at the beginning.

EXERCISE

Practice these words:

duke	lute	institution	nuisance
duty	Lucy	constitution	blue
tune	lunatic	resolutely	Tuesday
dubious	Luke	absolutely	enthusiasm

(16) *Long oo as in boot.* There is a difference between *long oo* and *short oo*; the difficulty here occurs when people will not make this difference and insist on making both into *short oo*. The word *roof* is not pronounced like *cook*; nor is *root*, nor *soot*. They should have the long sound.

EXERCISE

Pronounce:

hoof	room	food	smooth	true
soon	boon	soot	root	roof

2. THE CONSONANT SOUNDS

Just as important as knowing what kind of *tone* to use and how much of it, is knowing how to pronounce the *consonants* correctly and delightfully. We add now to the necessity for a relaxed throat the related necessity for an active tongue, active lips, jaw, and palate. To make consonants successfully, you need a lively performance of many muscles around the mouth. Probably most people are better at making consonants than vowels; they do not know how to use their throat for Tones, but they know fairly well how to use the muscles around the face for the Consonants. Yet—and here is the secret—they are lazy; just plain lazy in enunciating sounds they know well enough how to make.

So the problems for most of the class is to wake up tongue, lips, palate, and jaw. Most people, if they can get over their “oral inactivity,” their laziness in sounding their consonants, can enunciate fairly well. The major portion of poor enunciation is mere lazy carelessness. A little attention to business is enough to insure success to the majority.

Poor enunciation is a sad handicap in business, social life, professional pursuits, and certainly in speaking in public or in trying to entertain. The best time to attack it and kill it is while you are young; if you allow the habit of slouchy

enunciation to fasten itself upon you, you are distressed or handicapped for life. Many a person is welcomed into the best society primarily because of a nice way of uttering words, while many another is shut out because of mumbling and fumbling, cluttering and muttering. Study your own reactions to the mouther of words, and see how highly you respect the person who talks in a clean-cut, distinct manner; then estimate what your chances are in the world if you fail to look to your lips, and the other muscles of articulation.

(a) *The Lip Consonants*

The consonants that require active and alert lips are: b, f, m, p, v, w, wh.

The troublesome part of making each of these sounds is as follows:

- b. Keep the lips pressed hard enough together until ready to give the quick little explosion of wind behind them that seems to force them open with the *b* sound. If the pressure is not *hard* enough and the little explosion not *quick* enough, the sound will be muffed. It cannot be done with lazy lips.

Lip alertness is especially necessary where the *b* is joined with other consonants.

as *br*, *bl*, in words like brown, break, brawn and black, bleak, bluster, blow.

- f. The problem here is to keep the upper teeth firm but light against the back of the lower lip, pressing air from the *hardened abdomen* and letting just a little out, and then letting go with a sudden breathy sound, ending in a sound of *huh*. Beware of letting too much air out before the explosion. Combinations with other consonants that need attention are: *fl*, *fr*; as flame, fling, flew, from, frank, fry.

m. This sound is interesting because it needs *tone* to help it out; it is not pure noise; tone plus noise. So of course it needs first a hard *abdomen*; the sound of *m* begins with a rumbling tone that is purely vowel. Close the lips lightly, start the tone gently, then with a push of the abdomen let the lips pull themselves apart. Following this is always a vowel sound; *m* is never linked with another consonant. The test comes in the alertness of the lips in pressing lightly at first, then harder, and finally getting themselves out of the way in lively fashion.

Try words like: may, my, mean, much, moon, mow, man.

p. Made by a combination of lip pressure and pressure from a hard abdomen as in making the *b* sound; only this time the *abdominal* pressure is considerably harder and the ensuing explosion more strenuous. It is pure noise. As soon as the explosion comes, the *P* sound links up with the vowel or consonant following. Use a firm abdomen and tight lips.

(a) Linked with a consonant: pl, pr; as in plan, prove.

(b) Linked with vowel; pain, power, peel, poor, puny, paltry, palm, pin, pet.

v. This is vocalized, the very beginning of it being a rumbling sound made with power furnished by the *diaphragm*, but not from the lower abdomen as in *b*, and *p*. As soon as the rumble is started, the upper teeth meet the back of the lower lip, cause an instant's stoppage of the sound, and then let go with a punch from the *whole abdomen*.

v is always, in English, followed by a vowel:

Very, vary, vine, vow, view, veal, vote, vest, vast, vaunt.

w. Another *vocalized* sound; beginning with an energetic pursing of the lips in a way to make the cheeks hollow

and the chin drawn far down. As soon as this is done, a rumbling tone low down begins from a hard *diaphragm*. Just as soon as this starts, the lips change rapidly and with vigor to the making of the vowel sound that always follows. This involves a quick stroke from the *diaphragm* which, along with a pulling down of the jaw, pronounces the *w* sound plus the vowel sound that follows after.

Examples: we, woe, will, wine, way, won't, want, water.

wh. This is much like the *w*; the chief difference is in the way the breath is controlled. It begins with a breathy sound, not vocalized; then turns into a vocalized sound made by a vigorous stroke of the *whole abdomen*, resulting in the *wh* plus the vowel that always follows. The sound cannot be made without considerable vigor of lips and abdomen.

Examples: white, when, which, wheat, whoa, what, whey, whee, where.

(b) *The Tongue Consonants*

The consonants that require especial activity and alertness of the *Tongue* are: d, j, l, n, r, s, t, y, z.

d. Harden the *abdomen* at the same time you press the tip of the tongue hard against the roof of the mouth just behind the teeth. Pushing hard with the abdomen, explode the air out by pushing the tongue from its place. A vocal Tone will follow, running immediately into the vowel or consonant following or else ending the word with a tone like *uh*. The sound of *d* at the end of a word is a *duh*, part whisper and part tone.

Followed by vowels: dare, do, done, did, daw, dough, down, deed, dine.

Followed by a consonant: draw, dwindle, dream, Dwight.

At the close of a word: cold, bad, hard, knocked, warned, warned, roped, halved, closed.

- j. Harden the *diaphragm*; flatten the tongue against the teeth, pressing a little harder toward the front of the mouth; use the tongue to block the air until ready for the explosion; and at the same time that the tongue lets out enough air for a hissing sound make a rumbling tone.

Examples: jay, jeer, giant, joke, June, just, jaunt, jaw, jowl, jet, badge, bridge, gesture, large, George, gorge.

- l. Harden the *diaphragm* and lift it rather high. Press the tongue against the hard palate just above the front teeth. Make a rumbling tone. Then push with the diaphragm and immediately afterwards let the tongue break into the *l* sound and into the vowel sound following. Some people have trouble by making it sound like *r*; their error is in not keeping the tongue forward with a sharp point pressing on the gums.

Examples: lay, lee, lie, lo, lute, loot, law, laugh, last, let, lot.

- n. Harden the *abdomen*, lightly. Press the tongue against the roof of the mouth back of the teeth but not touching them. Hold the breath in by checking it in the throat—the “glottal stop.” Then let go rather vigorously in a tone that seems to come from the back of the mouth low down. Hold it until you get the value of the nasal resonance.

Examples: name, knee, nice, nose, noose, niece, not, naught, noun, noon.

been, seen, given, broaden, token, fallen, open, learn, risen.

- qu. Harden the *diaphragm*, high up and lightly. Close the palate. Make the face into a long line up and down, lips pursed round and barely open. Explode the *qu* part immediately into the following vowel sound.

Examples: quake, queer, quiet, quack, squash, quick, quote, quest.

r. A troublesome sound; with disagreement as to how it ought to be pronounced. It must be considered in different aspects:

(a) At the beginning of the word or syllable:

Harden the diaphragm and fill the lungs high up by means of the chest muscles. Use the glottal stop to hold the breath in the throat, checking it low down at the larynx. Draw the whole tongue back in the mouth without especial strain. Let the jaw drop enough to get the mouth really open. Then open the throat with a light rumble, breaking into the vowel sound that follows.

Examples: race, right, row, root, run, ran, rice, reel, ring, wrong.

This use of *r* causes no particular difference of opinion.

(b) At the end of a word or syllable:

In this case it always follows a vowel sound; so it is approached with the mouth set for the vowel; notice the difference in jaw action between *dear* and *door* and *dare*. The chief thing to do is to—end the word or syllable. Two ways are used: one, with the same sound as the *r* at the beginning of a word, as in *run*; the other with a sound that can best be written out as *ah*. So that *here* is he-ah, *there* is theh-ah, *car* is ca-ah, *sir* is suh-ah, *bore* is bo-ah, *bear* is beh-ah.

You make take your choice of these two ways of pronouncing the final *r*; each has staunch and loyal defenders and advocates. Which is right, is left to your own judgment. Use the former in the Middle West the latter in the East and South and you will attract no undue attention to your diction.

(c) *r* before another consonant.

This follows the rule of *r* final; you either sound it as you do in *run*, or you let it fade into an *ah* sound. As in *earn*, *burn*, *farm*, *born*, *Berlin*, *servant*.

Again you have a right to choose as you please; standard usage of this sound in America is in the making. *In Rome do not be too unlike the Romans*, is a good rule for this sound.

(d) *r* preceding a vowel within a word of two or more syllables; as in *glory, era, very, oriole*.

You will notice that each of these *begins* the syllable in which it stands. Hence it takes the same sound as in *run*; all over the country.

(e) *When two r's come together within a word*, as in *errand, barracks, ferret*.

Note that one *ends* a syllable and the other *begins* one. Then simply follow your rule for the use of *r* at the beginning or the end. The second *r* in these cases, the one that begins a syllable, is pronounced the same the country over. The first, the one that ends the first syllable, is pronounced the way you please, according to what usage you follow.

(f) *r* sound at end of a word ending in a vowel:

Maybe we should make place for a use of *r* noticeable in most parts of the nation; the introduction of the same sound as in *run* but at the end of a word ending in a vowel; as *idea (r)*, *pore* (for paw), *lore* (law), *Annar* (Anna). The people who use this insist that it is right; and on this point usage is—what you will.

- s. Press the teeth together; pull the lips back from the teeth; hold the tongue flattened out just back of the teeth but not touching them. Then push lightly with the *diaphragm* and make the air go out between the upper front teeth. Be sure to hold the tongue so it will force the air out between the two front teeth, not through the teeth clear across the front of the mouth. That produces *sh*, a very different sound.

Examples: salt, same, son, soon, seed, sallow, supine, soup, soul, saw, shall, short, shear, shine, show, shoe, shower, shell.

- t. Press the tip of the tongue against the hard palate just

back of the teeth. Harden the *diaphragm* and the *chest*. Let the tongue go and so cause a slight explosion, breaking out in the vowel sound following, or else in the sound of *r* or *w*.

Examples: time, too, tell, tale, tune, town, team, ton, tall, tap, tar, train, truth, twist, twine.

- y. Begin by making the sound *ee*, with a moderate pressure from the *whole abdomen*, and with the tongue spread out flat, the lips apart, and the tip of the tongue pressed against the inside of the lower front teeth. Then pull the tongue back energetically and push with the diaphragm, launching into the vowel that follows.

Examples: yet, yacht, yeast, yoke, York, yowl, yea, yule.

- z. Harden the chest and diaphragm lightly. Place the teeth together. Bring the tongue down almost to the teeth but not touching them; pull the lips back sidewise. Then begin hissing and rumbling at the same time, keeping the teeth together to add to the buzzing effect.

Examples: zeal, buzz, puzzle, zest, dizzy, fuzz, business, visible, is, lose.

- ch. Harden the *whole* breathing apparatus, from the abdomen to the top of the chest. Press the teeth together lightly. Spread the tongue out and press it against the teeth all the way around the semicircle. Then by a vigorous pressure of the abdomen force the air past the tongue; at the same time pull the teeth apart.

Examples: chest, cheat, breach, breech, birch, chew, china, change.

- th. This combination of letters has two sounds; as in *thin* and as in *there*.

(a) *th* as in *thin*:

Harden the *abdomen low down*. Bring the tip of the tongue out through the teeth. As soon as the abdomen is hardened and the tongue in place, begin pressing air out past the tongue. Then go on with the vowel following, or, when at the end of a word, pull the tongue back and give a *whispered uh*.

Examples: thick, thought, thrust, throw, think, thumb, faith, both, forth, fifth, depth.

(b) *th* as in *there*:

Harden the *abdomen* in the same way as above. Place the tongue in the same position between the teeth. But at the very instant of putting the tongue in this position, start making a rumbling tone, and break into the vowel sound that follows or else end the word with a continuing of the rumble.

Examples: thine, wreathe, writhe, thither, whither, three, the.

(c) *The Palate Consonants*

The consonants that are made by the aid of the palate are *k*, hard *g*, and *x*.

k. Close the palate and harden the *abdomen*, both at the same time. Draw the teeth well apart, harden the tongue and keep it in the center of the mouth cavity. Then let go with the palate and allow the hardened diaphragm to push the sound out, going immediately into the vowel or consonant following.

Examples: cat, cow, keel, cut, case, etiquette, kite, cone, cute, lacks, ducks, duct, baked, leaked.

g. The hard sound of *g*, as in *go*, begins with a hard *abdomen*, low down. At the same time close the palate as in making *k*, but with the mouth more nearly closed. Then at the moment of letting go with the palate and of pushing with the diaphragm, make a rumbling tone.

Examples: grunt, grand, got, gather, get, gain, gone, gall, gout.

x. This is made like *ks*;

Examples: box, excell, next, accept, fix, buxom.

When End and Beginning Meet

A special use of consonants must be studied: when one word ends with a consonant that *begins* the word following; as, "ten nice silver wrist timepieces." A special rule is needed for this situation. Some people, in their desire to be very accurate and distinct, would say *ten*, and then *nice*. The rule would not have so it; the thing to say is in reality, *tennice*, *nicesilver*, *silverrist*, *wristtimepieces*. In other words, in these cases do not drop one sound before taking up the other; hold the end sound a little longer and make it do for two.

Examples: main number, dumb mouths, recent trial, rear room, black cat, best time, bad day, dull light.

Good Articulation is a Matter of Wide-spread Alertness. By all means do not make the mistake of thinking that because some consonants are called lip consonants and tongue consonants and others palatal consonants, that the making of the consonant is done in a small part of the speaking apparatus. Quite the contrary, distinctness and clear enunciation are *dependent upon the whole speaking apparatus*. If you are not alert and vigorous from the very bottom of the abdomen up through the diaphragm and the chest and to the tip of your tongue and the whole of your cheeks and lips and jaw, there is little chance that you will talk distinctly and pleasingly. You must be awake all over; it is even an advantage to be alive in the legs and back while trying to articulate well. It all helps. Speaking is an *all-over* process always, so being awake all over helps articulation.

III. VOICE AND WORDS

A. Pronunciation

Following the Dictionary. Next to laziness as a cause for improper use of words in speech, is not knowing what the dictionary says. Many words are mispronounced every day by thousands who ought to know what is right and then correct their mistakes. Where there is a will there is a way, and it pays to find the way. So look the following words up in the dictionary and practice giving them the right dictionary pronunciation:

LIST FOR CORRECT PRONUNCIATION

abdomen	ay or aye (<i>always</i>)	courier
abject	bestial	creek
aborigines	biography	crises
absent (<i>adj.</i>)	biology	data
absent (<i>v.</i>)	blessed (<i>adj.</i>)	deceased
abstract (<i>n. & adj.</i>)	blue	decorum
abstract (<i>v.</i>)	<i>bona fide</i>	deficit
accent (<i>n.</i>)	bouquet	desert (<i>v.</i>)
accent (<i>v.</i>)	burst	desert (<i>adj.</i>)
accented	cello	dessert
accurate	chaos	detour
acoustics	chaperon	dew
admirable	chef	discern
adult	children	discharge
aërial	choir	discourse
aëroplane	cleanly (<i>adj.</i>)	discretion
aged (<i>adj.</i>)	cleanly (<i>adv.</i>)	domain
ally	clematis	drama
architect	clique	drowned
arctic	cloths	encore
armistice	comely	engine
athlete	commandant	<i>en masse</i>
automobile	comparable	ennui
army	contrast (<i>v.</i>)	envelop (<i>v.</i>)
ay or aye (<i>yes</i>)	contractor	envelope (<i>n.</i>)

etiquette	indict	reparable
exit	indisputable	research
exeunt	infamous	romance
exhale	inquiry	route
exhaust	issue	salmon
exhort	kerosene	salt
extempore	learned (<i>adj.</i>)	salve
extraordinary	lenient	satire
finance	literature	satyr
financier	long-lived	says
forbade	magazine	sumac
forehead	margarine	spectator
forest	mayoralty	spherical
frequent (<i>v.</i>)	mediæval	spheroid
gauge	mischievous	<i>status quo</i>
gesture	none	statute
goal	<i>nota bene</i>	stratum
golf	nude	student
granary	nuisance	suit
gratis	oasis	suite
grievous	onion	supple
grimace	opportunity	syrup
gyrate	pantomime	the
handkerchief	peony	thresh
hearth	parliamentary	tour
herculean	phonograph	toward
hideous	plague	tribune
hospitable	poem	tune
humble	preface	tutor
humor	pretty	vagary
hypocrisy	preventive	violin
idea	radish	<i>viva voce</i>
impious	really	water
increase (<i>n.</i>)	recess	yacht
increase (<i>v.</i>)	refuse (<i>n.</i>)	

PRONUNCIATION * OF PROPER NAMES FROM ENGLISH
LITERATURE AND THE CLASSICS

Achæans—â-kê'-âns	Banquo—bân'-kwō
Achilles—â-kîl'-êz	Basil—bâ'-zîl or bās'-îl
Æneas—ê-nê'-âs	Bassanio—bās-sân'-î-ō
Æolus—ê'-ō-lūs	Bastille—bās-têl'
Agamemnon—âg-â-mēm'-nōn	Beauvais—bō-vā'
Agrippa—â-grîp'-â	Bede—bêd
Aguecheeck—â'-gū-chêk	Bedivere—bêd'-î-vēr
Aix—âs or âks	Belvidere—bêl-vî-dêr'
Alcinous—âl-sîn'-ō-ūs	Benbow—bên'-bō
Alhambra—âl-hâm'-brâ	Benledi—bên-lê'-dî
Ali—â'-lê	Benvenue—bên-vên'-û
Amiens—â'-mê-ênz or â-mê-an'	Benvolio—bên-vō'-lî-ō
Anchises—ân-kî'-sêz	Berkeley—bêr'-klî or bâr'-klî
Andromache—ân-drôm'-â-kâ	Bewick—bû'-îk
Antony—ân'-tō-nî	Blount—blünt
Aphrodite—âf-rō-dî'-tê	Bois Guilbert—bwâ-gîl-bêr'
Apollyon—â-pōl'-yŭn	Brian—brî'-ân
Ariel—â'-rî-êl	Briseis—brî-sê'-ūs
Armada—âr-mâ'-dâ	Brobdingnag—brōb'-dîng-năg
Astolat—âs'-tō-lăt	Buena Vista—bwê'-nâ vîs'-tâ
Athelstane—âth'-êl-stân	Cadiz—kâ'-dîz
Athene—â-thê'-nê	Caius—kâ'-yŭs
Atreus—â'-trōos	Calchas—kâl'-kâs
Audrey—â'-drî	Caliban—kâl'-î-bân
Aufidius—â-fîd'-î-ūs	Calpurnia—kâl-pŭr'-nî-â
Aumerle—ô'-mêrl	Calypso—kâ-lîp'-sō
Avilion—â-vîl'-î-ôn	Camelot—kâm'-ê-lôt
Avon—â'-vōn	Capulet—kăp'-û-lêt
Aylmer—îl'-mŭr	Carlyle—kâr-lîl'
Aymer—â'-mêr	Carton—kâr'-tŭn
Ayr—âr	Casca—kăs'-kâ
Ayrshire—âr'-shîr	Cassius—kăsh'-î-ūs
Bagot—băg'-ôt	Catesby—kâts'-bî
Balder—bâl'-dêr	Cedric—kêd'-rîc or sêd'-rîk
Ballantrae—bâl-ân-trâ'	Celia—sêl'-yâ
Balthasar—bâl'-thâ-zâr	Cerberus—sêr'-bêr-ūs

*The markings are those used in Webster's Dictionary.

Ceres—sē'-rēz
 Charon—kā'-rōn
 Charybdis—kā-rīb'-dīs
 Chatillon—shā-tē-yōn'
 Chelsea—chēl'-sē
 Chevy—shēv'-ī'
 Cheyne—chā'-nē
 Chillon—shē-yōn'
 Chinggachgook—chīn-gäch'-
 gōok
 Cicero—sīs'-ē-rō
 Cimber—sīm'-bēr
 Cinna—sīn'-nā
 Circe—sīr'-sē
 Claudius—klā'-dī-ūs
 Cœur-de-Lion—kōr-dā-lē-ōn'
 Coleridge—kōl'-rīj
 Comus—kō'-mūs
 Coriolanus—kō-rī-ō-lā'-nūs
 Covent—kō'-vēnt
 Coventry—kūv'-ēn-trī
 Coverly—kūv'-ēr-lī
 Cowper—kōō'-pēr or koū'-pēr
 Crevecœur—krāv-kūr'
 Curio—kū'-rī-ō
 Cyclops—sī'-klōps
 Cyclopes—sī'-klō'-pēs
 Cyril—sīr'-il
 Dante—dān'-tā
 Decius—dē'-shī-ūs
 Defarge—dē-färzh'
 Demetrius—dē-mē'-trī-ūs
 Denys—dēn'-īs
 Dhu—dōō
 Diana—dī-ān'-ā
 Dido—dī'-dō
 Diomedes—dī-ōm'-ē-dēs
 Domremy—dōn-rā-mē'
 Donalbain—dōn'-āl-bān
 Dunois—dōōn'-wā
 Dunsinane—dūn-sīn-ān'

Durham—dūr'-ām
 Ecclefechan—ēk'-l-fēk-ān
 Egeus—ē'-jōōs
 Elaine—ē-lān'
 Elia—ē'-lī-ā
 Elias—ē-lī'-ās
 Eumæus—yōō-mē'-ūs
 Euryalus—yōō-rī'-ā-lūs
 Eurycleia—yōō-rī-klī'-ā
 Eurylochus—yōō-rīl'-ā-kūs
 Eustace—yōōs'-tās
 Evangeline—ē-vān'-gā-līn
 Fabian—fā'-bī-ān
 Falconbridge—fā'-kōn-brīj
 Fernandez—fēr-nān'-dēth
 Flavius—flā'-vī-ūs
 Fleance—flē'-āns
 Forres—fōr'-ēs
 Fortinbras—fōr'-tīn-brās
 Front-de-Bœuf—frōn-dā-būf'
 Galahad—gāl'-ā-hād
 Gareth—gā'-rēth
 Gawain—gā'-wān
 Gerard—jēr-ārd'
 Ghent—gēnt
 Giles—jīlz
 Giovanni—jō-vān'-nī
 Gloucester—glōs'-tēr
 Gonzalo—gōn-zā'-lō
 Gorboduc—gōr-bō'-dūk
 Gower—gōw'-ēr
 Granpre—grān-prā'
 Gratiano—grā-shē-ān'-ō
 Gudrun—gōōd'-rūn
 Guildernstern—gīl'-dērn-stērn
 Guinevere—gwīn'-ā-vēre
 Haman—hā'-mān
 Hecuba—hēk'-ū-bā
 Hejira—hēj'-ī-rā or hē-jī'-rā
 Helena—hēl'-ēn-ā
 Hephæstus—hē-fēs'-tūs

Hereford—hēr'-ā-förd
 Hereward—hēr'-ā-wārd
 Hermes—hēr'-mēz
 Herve Riel—hēr-vā-rē-ěl'
 Hiawatha—hī-ā-wā'-thā
 Hippolita—hīp-pōl'-ī-tā
 Horatio—hō-rā'-shō
 Il Penseroso—īl-pěn-sēr-ō'-sō
 Iroquois—īr'-ō-kwōi
 Islam—īz'-lām
 Jacques—zhāk
 Jaques—jā'-quēs
 Joan-of-Arc—jōn-ūv-ārķ'
 Joris—jō'rīs.
 Juliet—jōō'-lī-ēt
 Katrine—kāt'-rīn
 Koran—kō'-rān or kō-rān'
 Kubla Khan—kōōb'-lā kan'
 Lacedemon—lās-ā-dē'-mōn
 Laertes—lā-ēr'-tēs
 L'Allegro—lāl-ē'-grō
 Lancelot—lān'-sē-lōt
 Laocoon—lā-ōk'-ō-ōn
 Latium—lā'-shī-ūm
 Launfal—lān'-fāl
 Le Beau—lā-bō'
 Leigh—lē
 Lewes—lū'-ēs
 Ligarius—līg-ār'-ī-ūs
 Lilliput—līl'-ī-pūt
 Lilliputians—līl'-ī-pū'-shī-ūns
 Loch—lōk
 Lochinvar—lōk-īn-vār'
 Lucius—lū'-shūs
 Lycidas—līs'-ī-dās
 Lynette—līn-ēt'
 Lyonesse—lī-ō-nēs'
 Lysander—lī-sān'-dēr
 Mahomet—mā-hōm'-ēt
 Malvolio—māl-vō'-lī-ō
 Mantua—mān'-chōō-ā

Maria—mā-rī'-ā
 Marmion—mār'-mī-ōn
 Marquis—mār'-kwīs
 Marquise—mār'-kēz'
 Medina—mā-dē'-nā
 Menelaus—mēn-ē-lā'-ūs
 Mercutio—mēr-kū'-shē-ō
 Micawber—mī-kā'-bēr
 Miranda—mī-rān'-dā
 Mnestheus—nēs'-thē-ūs
 Mohammed—mō-hām'-ēd
 Mohican—mō-hēk'-ān
 Montague—mōn'-tāg-ū
 Morte d'Arthur—mōrt-dār'-thûr
 Mobray—mō'-brā
 Mycenae—mī-sēn'-ē
 Naseby—nāz'-bī
 Nausicaa—nā-sīk'-ā-ā
 Nerissa—nē-rīs'-sā
 Oberon—ōb'-ēr-ōn
 Odin—ō'-dīn
 Odysseus—ō-dīs'-ōōs
 Ogygia—ō-jīj'-ī-ā
 Orestes—ō-rēs'-tēs
 Orsino—ōr-sēn'-ō
 Osric—ōz'-rīk
 Oxus—ōks'-ūs
 Penelope—pēn-ēl'-ō-pē
 Phæacia—fē-ā'-cī-ā
 Phœbe—fē'-bē
 Pierre—pē-ēr'
 Polonius—pō-lō'-nī-ūs
 Polyphemus—pōl-ī-fē'-mūs
 Porsena—pōr'-sē-nā
 Portia—pōr'-shē-ā
 Poseidon—pō-sī'-dūn
 Priam—prī-ām
 Prometheus—prō-mē'-thūs
 Proteus—prō'-tē-ūs
 Psyche—sī'-kē
 Publius—pūb'-lī-ūs

Pyramus—pīr'-ā-mūs	Styx—stīx
Ratisbon—rāt'-īs-bōn	Tarquin—tār'-kwīn
Regillius—rē-jīl'-ī-ūs	Telemachus—tē-lēm'-ā-kūs
Remus—rē'-mūs	Theseus—thē'-sōōs or thē'-sē-ūs
Reynaldo—rā-nāl'-dō	Thetis—thē'-tīs
Roland—rō'-lānd	Thisbe—thīz'-bē
Romeo—rō'-mē-ō	Thor—thōr
Romulus—rōm'-ū-lūs	Thyrsis—thēr'-sīs
Rosalind—rōs'-ā-līnd	Tiber—tī'-bēr
Rowena—rō-ē'-nā	Tintagil—tīn'-tā-jīl
Roland de Boys—rō'-lānd dā- bwā'	Titania—tī-tān'-ī-ā
Rustum—rōōs'-tūm	Torquemada—tōr-kwē-mā'-thā
Sabrina—sā-brī'-nā	Toussaint l'Ouverture—tōō-sān' lōō-vēr-tūr
Saladin—sāl'-ā-dīn	Trafalgar—trā-fāl'-gār
Salanio—sāl-ān'-ī-ō	Trin-cu-lo—trīn'-kū-lō
Salarino—sā-lā-rēn'-ō	Tubal—tū'-bāl
Salisbury—sālz'-bēr-ī	Tybalt—tīb'-ālt
Samarcand—sām-ār-kānd'	Ulysses—ū-līs'-sēs
San Diego—sān-dē-ā'-gō	Uncas—ūng'-kās
San Juan—sān-wān'	Uther—ū'-thēr
Saracens—sār'-ā-sēnz	Valhalla—vāl-hāl'-ā
Scylla—sīl'-ā	Van Eyck—vān-īk'
Sebastian—sē-bās'-chūn	Vaughan—vān
Seyton—sā'-tūn	Vaux—vō
Sybil—sīb'-īl	Vauxhall—vōks-hāl'
Siward—sē'-wārd	Viola—vī-ō'-lā or vī'-ō-lā
Sohrab—sō-rāb'	Warwick—wār'-īk
Steerforth—stēr'-fūrth	Warwickshire—wār'-īk-shīr
Stephano—stēf'-ā-nō	Wolsey—wōōl'-zī
Strato—strāt'-ō	Yorick—yōr'-īk
Stygian—stīj'-ī-ān	

B. Articulation

When you can pronounce the various consonants and vowel sounds correctly, you have solved much of the problem of correct pronunciation and enunciation; but not all by considerable, for the reason that the chief cause of poor articulation is laziness, oral inactivity, haste, un-

concern. The best cure for these ills is practice; drill; hard work.

EXERCISE

Work on the following list of words until you can pronounce them all neatly and accurately:

width	financially	unexpectedly
fault	fratricidal	imperturbably
cold	indefatigable	grandiloquently
grasp	deplorably	ponderousness
scythe	abominably	evaluation
hulk	artistically	irreproachable
film	apocrypha	consanguineous
link	advertisement	consanguinity
scalp	congratulatory	virtuosity
didst	authoritatively	parabolical
mustn't	angularly	parallelogram
canst	indissolubly	paranoiac
doubled	extraordinarily	parenthetically
strengthened	parliamentarily	pathological
saddled	momentous	pathetic
guard'st	grievously	paleontology
arm'st	innumerably	hyperbolical
scorn'dst	disingenuousness	hypothetical
daredst	incontrovertible	superabundant
dropped	disinterestedly	perambulate
maimed	simultaneously	prognosticate
claimed	lamentably	unidentifiable
brightened	pyramidal	undistributable
scratch'dst	simultaneity	ingratiatingly

EXERCISE

Practice the following to gain precision and accuracy of pronunciation:

1. Bring me some ice, not some mice.
2. The sea ceaseth and sufficeth us.
3. Suddenly seaward swept the squall.
4. He saws six long, slim, sleek, slender saplings.
5. Amos Ames, the amiable aëronaut, aided in an aërial enterprise at the age of eighty-eight.

6. She sells sea shells; shall Susan sell sea shells?
7. Six thick thistle sticks; six thick thistles stick.
8. A big black bug bit a big black bear.
9. Amidst the mists and coldest frosts,
With stoutest hearts and loudest boasts,
He thrusts his fists against the posts,
And still insists he sees the ghosts.
10. He rejoiceth, approacheth, accepteth, ceaseth.
11. A blue trip slip for an eight-cent fare.
A buff trip slip for a six-cent fare.
A pink trip slip for a three-cent fare.
12. Geese cackle, cattle low, crows caw, cocks crow.
13. An analogy of another art is as effective as is ours.
14. What whim led White Whitney to whittle, whistle, whisper,
and whimper near the wharf, where a floundering whale
might wheel and whirl?

IV. THE VOICE AND SENTENCE MEANING

Oral Expression

Say aloud the sentence:

"Life is a narrow vale between the cold and barren peaks of two eternities."

You can pronounce all the words? You know what they mean, each by itself? Very good; but even if you are sure you know what the words mean and then if you have taken pains to pronounce them accurately, have you carried the *meaning of the sentence*? Not necessarily so at all. You may be able to pass a quiz on the meanings of words and pronounce them just as the dictionary says you should, and still not say at all what you *want* to, or even what you *think* you say.

Say this sentence aloud:

Yes, indeed, they will be delighted to see you.

You know all those words, and you can pronounce every one without a miss. But as you read it, what does it mean?

First, has it *only one* meaning as said aloud? Look it over and see how many meanings you can read into it. Let us specify a few; according to the tone of voice that is used on it or the emphasis put upon certain words, it can mean any of the following:

1. Beyond doubt they will be glad to see you. (Positively.)
2. I think they will greet you cordially, but I will promise nothing beyond that. (Use a dull and almost tired voice.)
3. Whatever anyone else feels, they—the ones I have been talking about—will give you a genuinely cordial reception. (Place emphasis upon the word *they*.)
4. Despite your denial I insist that they are sure to greet you cordially. (Place emphasis upon *sure*.)
5. You thought they would be bored to see you; oh, no, they will be delighted. (Use a circumflex accent—a slide up and then down, as $\wedge$ —on *delighted*.)
6. No they may not care to hear you, but they will be pleased at what they see. (Emphasize *see*.)
7. I am not at all sure how they feel about seeing others, but as to seeing you, there is no question, they will be delighted. (Emphasize *you*.)
8. They are hoping they will never see you again, and will be disgusted if you appear in their sight. (Use an ironical tone all the way through the sentence.)
9. Whatever they may feel about seeing others, they are especially anxious not to miss you. (Put the circumflex on *you*.)
10. Oh, yes, you are most surely right; they will be very glad to see you. (Put the circumflex on *indeed*. This implies that the “you” person of this sentence understands that he will be welcome and the person uttering the sentence confirms the opinion most heartily.)

Now we have ten legitimate and common meanings to be drawn from one simple sentence. Others could be given. Every possible sentence is likewise capable of many meanings. So simple a statement as “I am here” can have at least ten meanings.

EXERCISE

Utter it aloud to express these ten meanings

1. *I am here.* (I have come.)
2. *I am here.* (Though it's hard to believe it.)
3. *I am here.* (Thank Heaven!)
4. No matter who else has come, I have arrived.
5. Despite your denial, here I am; see for yourself.
6. No, I am not where you say I am, I am right here.
7. All right, this is I; make the worst of it; punish me as you will.
8. Well what are you going to do about it; I am the man you are looking for.
9. Let them deny it to the end of time, here I am; look at me.
10. Yes, I have come back; oh, take pity on me!

If this is possible with a sentence of three words, what are the possibilities of long sentences with involved constructions and words of many syllables and meanings?

Now go back to the sentence:

"Life is a narrow vale between the cold and barren peaks of two eternities."

What does it mean? Is it a definition of life? If it is, it is entirely unconvincing, is it not? Then it must be something more than definition; and if so, what is it? Well, it very evidently is a figure of speech and means something besides the literal statement. Translated it seems to mean: "Life is but short, very much hemmed in, and rather a sad place at best." Can you speak it to give it this meaning, and so it will not sound like a definition?

Take the same point from another angle. Say this out loud:

"How sweet the moonbeam sleeps upon this bank!"

Suppose some man with a rough, gruff voice reads it all on one level of voice; what does he really say to a listener? Well, he just about says: "What a bore it is to have to talk

about moonbeams!" You have heard boys read poetry just that way.

Take another case; the sentence to be said aloud is:

"Sir, leave this room at once."

A frail girl afraid to call her soul her own is saying it. She is apologetic, light-voiced, shy. What she succeeds in saying is, in reality, "Maybe it would be nice of you if you would be so kind as to go; just maybe."

Any way we take it we find that what is written on the printed page can have all sorts of meanings when spoken. We find that even though when speaking we use words according to their dictionary meanings and pronunciations, still people do not seem to get what we have on our minds; for the reason that we do not really say what we *mean* when we put these words together into *sentence meanings*.

So it is plain enough to be seen that *word* meanings and *sentence* meanings are two entirely different things. They must be studied each by itself. The one that needs considering first is the matter of sentence meanings, because people with a large vocabulary of mere words all too often cannot weld them into *sentence meanings*. Every boy or girl studying this book is "full of words"; yet only a few of you can do what you ought to do in uttering the sense of sentences aloud. The average pupil, if he is, say, 80% perfect in use and choice of words, is about 40% in ability to put them into sentences and to say them aloud with the exact meaning intended. So you will all undoubtedly make the greatest gain by studying how to speak *sentence meanings* first.

Repetition of the Thought as a Test of Getting the Meaning.
Utter this aloud:

"If a well were sunk at our feet in the midst of the city of Norwich, the diggers would very soon find themselves at work in that white substance, almost too soft to be called rock, with which we are all familiar as 'chalk.'"

What is the most important test here of your speaking? In this case it is surely the matter of making clear what you are *talking about*. The best test would be this: Can your listener *repeat* after you the *substance* of what you said? Did he get your idea? Has he the facts involved in the statement? If you quiz him as to what it was about, and he says, "Well, some men were digging and found a rock called chalk," evidently there are some facts he did not get. If he replies, "Wells in Norfolk are filled with chalk," again he would miss the *fact* part of your meaning. Yet people make answers just as wild after hearing sentences like that read aloud. At that they tell *what they got*. So, evidently, if listeners get only a part of what is said, there is something wrong with the reading or speaking.

V. ANALYSIS OF SENTENCE MEANING

But carrying the facts is not enough; there is something else. Read this statement aloud:

"Sydney Smith says of Lord John Russell's five feet in stature, that when Russell went down to Yorkshire after the Reform Bill had passed, the stalwart hunters of Yorkshire exclaimed, 'What! that little shrimp, he carry the Reform Bill through!' 'No, no,' said Smith, 'he used to be a large man, but he worked so hard on the bill that it shrunk him!'"

What are you going to do if somebody asks you to report on the facts named in this statement? Are you going to tell that hard work actually shrunk a large man down to five feet? Then can a person telling this story tell it "straight," with a perfectly matter-of-fact manner? Obviously not. Then what must he do? Well, he must do what we commonly call "giving it the right expression," "saying it expressively," "putting the right feeling into it." And that is what he does. In other words, *He shows how he feels about what he is saying*.

No matter what you say, the *way you say it* shows how you

feel. You cannot even say "Two plus two is four" without letting a listener know what you think of the matter. Mostly people would utter that as if they didn't care much, revealing an attitude of indifference, boredom, or casual unconcern, disclosed by a certain *way of saying it*. But men have been known to be much excited about the same sentence, insisting with heat that "Two plus two IS four"; meaning that "it must be, has always been, must always be so, and if any man doubts it he is a fool." By the way you utter any sentence you show how you feel about it. The story about Lord John Russell is foolishness unless it is said in just the right way, with just the right disclosure of attitude, how you feel about the whole thing.

Say this aloud:

"Under the wide and starry sky,
Dig the grave and let me lie.
Glad did I live and gladly die,
And I laid me down with a will."

If you speak that so that the listener understands only what you are talking about, you cause him to miss the chief point of the whole stanza. The reading *must show how the reader feels about it*. If you read this in the wrong attitude, it sounds more or less foolish; but if you read it to show *one proper* frame of mind, then it is rich and meaningful.

Take even a more striking case; if the following be uttered in a matter-of-fact way, like telling about digging wells and finding chalk, you get almost a form of nonsense; but if it is said in a way to make the *attitude clear*, then you get a passage of the world's greatest literature:

What should I say to you? Should I not say,
"Hath a dog money? Is it possible
A cur can lend three thousand ducats?" or
Shall I bend low and in a bondman's key,
With bated breath and whispering humbleness

Say this,—

“Fair sir, you spit on me on Wednesday last;
You spurned me such a day; another time
You called me dog; and for these courtesies
I’ll lend you thus much moneys?”

Or this, where William Tell is addressing his beloved mountains:

“Ye crags and peaks, I’m with you once again!
I hold to you the hands you first beheld
To show they still are free!”

Two Main Problems in Carrying the Meaning of Sentences.
Thus if you wish to talk well and interestingly, there are two problems you have to face: (1) Showing how you feel, and (2) Making clear what you are talking about.

Of these which is the more important? Neither; they are equally important. But what people want to know about you *first* is what mood you are in; whether you are in earnest or joking, angry or happy, uplifted or depressed, interested or bored, awake or half asleep, merely going through the *motions* of speaking or speaking as if you meant it, just *reciting* something or really telling what is on your mind. The instant you break into speech they can tell what mood you are in, how you feel, what is agitating you. So we take up the matter of Attitude first.

C. Revealing the Speaker’s Attitude: Expressiveness

Here we go back to what we have already talked about under the subject of Tone; it is in the matter of Attitude that Tone is important. A rough voice means one attitude, a soft voice another, a loud voice something quite different from a quiet one. And this is the sort of thing people can understand even without words and sentences; growls, shouts, cries, squeals, cooings, snarls, gurglings. Such sounds always show attitude. When they are used in saying words and

sentences, then attitude is made very clear and unmistakable. Uttered by themselves they are unmistakable; a wailing cry always means one thing to all people, so a growl, or a grunt. Tones by themselves carry attitudes.

But we cannot *say* very much by cooing and snarling; to carry on *talk* we must use words. And it is in the *adding of words* to these elemental attitudes that so many people speak poorly and read poorly. They do not make the words and tone of voice fit together. Boys often use the language of politeness—their “pleases” and “thank you’s”—with about the same tone of voice that they use on the football field when they say, “Here, what d’y e mean by letting that man get around your end!” “Nail him!” “Hit him hard!” And the two things, words and tone, do not fit.

1. BY USING THE RIGHT KIND OF TONE

1. *Making Language and Kind of Tone Fit Together.* The beginning of effective speaking is in making the language of a sentence fit the tone that shows the speaker’s state of mind. If your words are vigorous, then the tone must be vigorous too; if calm, then calm Tones.

Here we use again what was said about *Kind of Tone* and *Strength of Tone*.

Speak the following passage with a solemn voice (Orotund Tone):

“The day is cold and dark and dreary;
It rains, and the wind is never weary;
The vine still clings to the mouldering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary.”

To appreciate the need of getting the right Tone to show how you feel, just read it in a light, happy tone (Oral Tone): it will not mean what you want it to mean.

Now read this passage with a light, happy Tone:

“O the South and the Sun!
How each loved the other one—
Full of fancy, full of folly,
Full of jollity and fun!
How they romped and ran about,
Like two boys when school is out,
With glowing face and lisping lip,
Low laugh and lifted shout!”

This read in a solemn tone or a tone that indicates that you do not care one way or the other about it, makes little sense.

Say the following thoughts in a serious, earnest, purposeful Tone of voice (Strong Orotund):

“Minority! If a man stand up for the right, though the right be on the scaffold, while the wrong sits in the seat of government; if he stands for the right, though he eat, with the right and truth, a wretched crust; if he walk with obloquy and scorn in the by-lanes and streets, while falsehood and wrong ruffle it in silken attire—let him remember that wherever the right and truth are, there are always troops of tall ministering angels gathering around him, and God himself stands within the dim future and keeps watch over his own!”

2. BY STRENGTH OF VOICE

Making Language and Strength of Tone Fit Together. Next after the Kind of Tone comes *Strength of Voice*, in showing how you feel. Shouting always makes people think one is much worked up; speaking calmly in a whisper makes people think one is not greatly excited.

Note how much the Strength of Voice has to do with the following sentences; speak in a gentle voice:

“We watched her breathing through the night,
Her breathing soft and low,
As in her breast the wave of life
Kept heaving to and fro.

So silently we seemed to speak,
So slowly moved about,
As we had lent her half our powers
To eke her living out."

Give the following passage a medium degree of Strength:

"Roll back the tide of eighteen hundred years. At the foot of vine-clad Vesuvius stands a royal city. The stately Roman walks its lordly streets or banquets in the palaces of its splendors. The bustle of busied thousands is there; you may hear it along the thronged quays; it rises from the amphitheatre and the forum. It is the home of luxury, gaiety, and of joy. It is a careless, a dreaming, a devoted city."

Speak the following passage in a strong, loud voice. Remember that it is supposed to be the address of the commanding officer of the American forces at the Battle of Bunker Hill; his men are hesitating, and he directs their attention to the hired British troops ready to attack them.

"Stand, the ground's your own, my braves!
Will ye give it up to slaves?
Will ye look for greener graves?
Hope ye mercy still?
What's the mercy despots feel?
Hear it in yon battle peal!
Ask it ye who will!"

Speak the next passage with a mixture of loud tone and quiet; aiming to get each in its proper place. Follow the sense of the language.

"Ye crags and peaks, I'm with you once again!
I hold to you the hands you first beheld,
To show they still are free. Methinks I hear
A spirit in your echoes answer me,
And bid your tenant welcome home again!"

In the following, change Strength as often as needed; which is rather often:

"But the right is more precious than peace, and we shall fight for the things that we have always carried nearest our hearts—for

democracy, for the right of those who submit to authority to have a voice in their own governments, for the rights and liberties of small nations, for the universal dominion of right by such a concert of free peoples as shall bring peace and safety to all nations and make the world itself at last free.

"To such a task we dedicate our lives and fortunes, everything that we are and everything that we have, with the pride of those who know that the day has come when America is privileged to spend her blood and her might for the principles that gave her birth and happiness and the peace which she has treasured. God helping her, she can do no other."

EXERCISES

1. Utter the following with a shout:

Forward, the light brigade!

Charge for the guns!

Hurrah! hurrah! a single field hath turned the chance of war;

Hurrah! hurrah! for Ivry and Henry of Navarre!

"Make way for liberty!" he cried.

Down with the tyrant. Down with him!

We have won! Victory! victory! victory!

Ship ahoy! Ship ahoy!

All aboard! All aboard!

2. Engage in the following ten-minute practice daily; preferably in the morning: *

Two minutes of deep breathing.

Two minutes of deep reading (reading on a low level of Pitch).

Two minutes of shouting.

Four minutes declaiming a selection of oratory.

3. BY RATE

There are still other ways of showing how we feel when we speak; general Tone and Strength of voice is not all. In addition to Kind and Strength of Tone we reveal our feelings by the *rate of speed* we take.

Attitude as Shown by Time. When you talk slowly, your

* Adapted from R. L. Cumnock: *Choice Readings*.

listeners assume that you are showing something of *how you feel*. A person who is really sad or depressed talks very deliberately and with a drag in the voice; so does a person who is awed by something wonderful and stupendous or fearful. Also when a man is very anxious to be understood, especially not to be *misunderstood*, he will talk slowly and with great deliberation; he shows his mood and intensity of purpose by the slow rate he takes. So that when we hear another person drawling or dragging out his sentences, we think that "something ails him," meaning that he is in some kind of mood and that he is showing it by his slow rate.

Say these two, one after the other:

This is the forest primeval.

T-h-i-s i-s the f-o-r—e-s-t p-r-i—m-e-e-e—v-a-l.

Note that each represents a quite different mood, or attitude—different meaning. You very clearly feel differently about the matter in each case.

Change of Speed Reveals Your Attitude. Some people talk fast ordinarily, others slowly. Those who talk fast altogether and never slowly and those who talk slowly altogether and never fast, usually do not let the listener know how they feel; they are likely to be pretty dull speakers and readers. But those who *change* their rate to fit their mood, tell much to the listener. When they are sad they are slow, when they are merry they are lively, when they are in earnest they are both slow and fast by turns.

The following passages should be spoken in a prevailingly *slow rate*:

- (a) God of our fathers, known of old;
 Lord of our far-flung battle line;
 Beneath whose awful hand we hold
 Dominion over palm and pine;
 Lord God of Hosts, be with us yet,
 Lest we forget—lest we forget!

(b) The night hath a thousand eyes,
 And the day but one;
 Yet the light of the whole world dies
 With the dying sun.

The mind hath a thousand eyes
 And the heart but one;
 Yet the light of a whole life dies
 When love is done.

(c) When a great man falls, the nation mourns; when a patriot is removed, the people weep. Ours is no common bereavement. The chains which linked our hearts with the gifted spirits of former times have been suddenly snapped. The lips from which flowed those living and glorious truths that our fathers uttered are closed in death. Yes, Death has been among us. He has not entered the humble cottage of some unknown and ignoble peasant; he has knocked audibly at the palace of the nation. His footstep has been heard in the halls of state. He has cloven down the victim in the midst of the councils of the people.

(d) He knew to bide his time,
 And can his fame abide,
 Still patient in his simple faith sublime,
 Till the wise years decide.
 Great captains, with their guns and drums,
 Disturb our judgment for the hour,
 But at last silence comes!
 These all are gone, and, standing like a tower,
 Our children shall behold his frame,
 The kindly-earnest, brave, foreseeing man,
 Sagacious, patient, dreading praise, not blame,
 New birth of our new soil, the first American.

These passages call for a *rapid rate* throughout:

(a) A voice by the cedar-tree
 In the meadow under the Hall!
 She is singing an air that is known to me
 A passionate ballad, gallant and gay,
 A martial song like a trumpet's call!
 Singing alone in the morning of life,
 In the happy morning of life and of May.

TENNYSON.

- (b) "What's that so black agin the sun?" said Files-on-Parade.
What's that that whimpers over'ead?

KIPLING.

- (c) A hurry of hoofs in a village street,
A shape in the moonlight, a bulk in the dark,
And beneath, from the pebbles, in passing, a spark
Struck out by a steed flying fearless and fleet;
That was all! And yet, through the gloom and the light,
The fate of a nation was riding that night;
And the spark struck out by that steed, in his flight,
Kindled the land into flame with its heat.

LONGFELLOW.

- (d) If ye are beasts, then stand there like fat oxen waiting for
the butcher's knife; if ye are men, follow me! Strike down yon
guard, gain the mountain passes, and then do bloody work as did
your sires at old Thermopylæ! Is Sparta dead? Is the old Grecian
spirit frozen in your veins, that you do crouch and cower like a
belabored hound beneath his master's lash?

KELLOG.

The following passages need a *change of rate*; change to fit
the change in mood.

- (a) And there was mounting in hot haste: the steed,
The mustering squadron, and the clattering car,
Went pouring forward with impetuous speed.
And swiftly forming in the ranks of war;
And the deep thunder peal on peal afar;
And near, the beat of the alarming drum
Roused up the soldier ere the morning star;
While throng'd the citizens with terror dumb,
Or whispering, with white lips—"The foe! They come! They
come!"

BYRON.

- (b) He passes the fountain, the blasted pine tree—
The footstep is lagging and weary;
Yet onward he goes through the broad belt of light
Toward the shade of the forest so dreary.

Hark! Was it the night wind that rustled the leaves?
Was it moonlight so wondrously flashing?
It looked like a rifle—"Ah, Mary, good-bye!"
And the life-blood is ebbing and plashing.

REEVES.

- (c) No royal governor sits in yon stately capitol; no hostile fleet for many a year has vexed the waters of our coast; nor is any army but our own ever likely to tread our soil. Not such are the enemies of to-day. They do not come proudly stepping to the drum-beat, with bayonets flashing in the morning sun. But wherever party spirit shall strain the ancient guarantees of freedom, or bigotry and ignorance shall lay their hands upon education, or the arrogance of caste shall strike at equal rights, or corruption shall poison the very springs of national life, there, minute men of liberty, are your Lexington Green and Concord Bridge!

CURTIS.

- (d) Are you asking, "How can I know my aptitude?" I answer, stand off and watch yourself. A blacksmith watched himself and found that he had a quick eye for color. Soon he was earning double wages by sharpening drills for quarrymen. A clerk watched himself. He found he had a delicate sense of touch in woolen goods, and soon he was making his fortune as a buyer of woolens. A surgeon watched himself. He found he had a peculiarly sensitive finger. Soon he became an expert in diagnosis through the sense of touch. These were not accidents. Many a person has a sense of color, of touch, of proportion, of time, yet will always be "bound in shallows and miseries," because he never discovers and uses his peculiar gift. If Helen Keller, deaf, dumb, and blind, could discover herself, why not everyone? There is but one obstacle.

4. BY LEVEL OF PITCH

Attitude as Shown by Level of the Voice. Finally, for showing one's general attitude about what he says, there is the way of talking in a High Pitch or Low Pitch or on a level somewhere between high and low. It is a thing you can detect easily and can read at once; when you hear a person using a

shrill, high voice, you know that something is agitating him; if not, then you mistake his meaning and feeling. If, again, he is speaking in a deep, low tone, you think of him as in an entirely different mood. High voice for excitement, anger, calm serenity, great weakness; low voice for solemnity, august dignity, awed fear, deep meditation. The voice on the middle Level tells us that the speaker or reader is rather calm, not at all beside himself, and going his regular even way.

Two women quarrelling over a back-yard fence shriek and scream at each other at the very "top of their voices." Children at play are almost always excited about it, and their voices show their excitement in their loud squeals and shrieks. Even grown men, when they get over-wrought and full of quick fear and anger, *raise* their voices to the very top of their scale, and keep it there for sentence after sentence. These same men when deeply impressed, by a tragedy, by thoughts of death and religious ideals, patriotism, and the eternal things, speak in a voice that is all low, and deep, and impressive. The women, for all their scolding when angry, speak in the face of death or disaster, in their deepest, lowest tones. These levels, high or medium or low, show what people feel—what mood they are in.

EXERCISE

Speak the following passages on a *high level* of Pitch:

(a) Sail forth into the sea, O ship!

Through wind and wave, right onward steer!

The moistened eye, the trembling lip,
Are not the signs of doubt or fear.

Thou too sail on, O Ship of State!
Sail on, O Union, strong and great!
Humanity with all its fears,
With all its hopes of future years,
Is hanging breathless on thy fate!

LONGFELLOW.

- (b) Oh young Lochinvar is come out of the West,—
Through all the wide border his steed was the best!
And, save his good broadsword he weapon had none;
He rode all unarmed and he rode all alone.
So faithful in love, and so dauntless in war,
There never was knight like the young Lochinvar.

SCOTT.

- (c) Gone to be married!—gone to swear a peace!
False blood to false blood join'd! Gone to be friends!
Shall Louis have Blanch? and Blanch those provinces?
It is not so; thou hast misspoke, misheard;
Be well advised, tell o'er thy tale again;
It cannot be; thou dost but say 'tis so:

SHAKESPEARE.

- (d) Go ring the bells and fire the guns,
And fling the starry banners out;
Shout "Freedom!" till your lisping ones
Give back the cradle shout.

WHITTIER.

- (e) What a piece of work is man! How noble in reason! how
infinite in faculties! in form and moving, how express and
admirable! in action, how like an angel! in apprehension—
how like a god! the beauty of the world! the paragon of
animals!

SHAKESPEARE.

- (f) It is a beauteous evening, calm and free,
The holy time is quiet as a Nun
Breathless with adoration; the broad sun
Is sinking down in its tranquillity;
The gentleness of heaven broods o'er the Sea:

WORDSWORTH.

The following passages, to be given the right meaning,
must have a low level of Pitch:

- (a) I heard the trailing garments of the night
Sweep through her marble halls!
I saw her sable skirts all fringed with light
From the celestial walls.

I felt her presence, by its spell of night,
 Stoop o'er me from above;
 The calm, majestic presence of the light,
 As of the one I love.

LONGFELLOW.

- (b) During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher.

POE.

- (c) And the Raven, never flitting, still is sitting, *still* is sitting
 On the pallid bust of Pallas just above my chamber door;
 And his eyes have all the seeming of a demon's that is dreaming,
 And the lamp-light o'er him streaming throws his shadow on the
 floor;
 And my soul from out that shadow that lies floating on the floor
 Shall be lifted—nevermore!

POE.

- (d) We look before and after,
 And pine for what is not;
 Our sincerest laughter
 With some pain is fraught;
 Our sweetest songs are those that tell of saddest thought.

SHELLEY.

- (e) *Marcellus*: Peace, Break thee off; look, where it comes again!
Bernado: In the same figure, like the king that's dead.
Mar.: Thou art a scholar; speak to it, Horatio.
Ber.: Looks it not like the king? Mark it, Horatio.
Horatio: Most like; it harrows me with fear and wonder.

SHAKESPEARE.

Read the following on a Medium Level:

- (a) Oh, but he was a tight-fisted hand at the grind-stone, Scrooge! A squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from whom no steel had ever struck out generous fire; secret and self-contained and solitary as an oyster.

The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait, made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice.

DICKENS.

- (b) Meanwhile that devil-may-care, the bobolink,
 Remembering duty, in mid-quaver, stops
 Just ere he sweeps o'er rapture's tremulous brink,
 And twixt the winrows most demurely drops,
 A decorous bird of business, who provides
 For his brown mate and fledglings six besides,
 And looks from right to left, a farmer 'mid his crops.

LOWELL.

(c) Such were, before the war, these three beautiful little towns of Flanders by the sea. The sea loved them. She swept toward them with a murmur of waves; the tremendous booming song of her equinoctial winds was their lullaby. Their towers gazed out over the sandhills to where the great ships were passing in the open sea. They dominated a fertile land rescued long ago by our Flemish ancestors from the very waves themselves. Fine roads, bordered with willows, lead from Ypres to Dixmude, from Dixmude to Nieuport. The three towns asked only to live at peace in the sunshine. But they have been chosen to endure the noise and the terror of great guns.

VERHAEREN.

- (d) Under the greenwood tree
 Who loves to lie with me
 And tune his merry note
 Unto the sweet bird's throat—
 Come hither, come hither, come hither!
 Here shall he see
 No enemy
 But winter and rough weather.

SHAKESPEARE.

- (e) Tell you what I like the best—
 Long about knee deep in June,
 'Bout the time strawberries melts
 On the vine, some afternoon
 Like to jes' git out and rest,
 And not work at nothin' else!

Orchard's where I'd ruther be—
Needn't fence it in for me!
Jes' the whole sky overhead,
And the whole airth underneath—
Sort' a so's a man kin breathe
Like he ort, and kindo' has
Elbo-room to keerlessly
Sprawl out len'thway on the grass
Where the shadders thick and soft
As the kivers on the bed
Mother fixes in the loft
Allus, when they's Company.

RILEY.

D. Making the Sentence Understood : Emphasis

To help listeners understand sentences, there must be, in addition to the general attitude, something that makes clear *what it is all about*. The sentences must have, not only an air, but they must have sense; not only must the listener catch an attitude, but he must get a knowledge of the facts the sentences tell.

Sense Depends upon Emphasis. Emphasis can be defined as the attempt to bring out the sense by calling special attention to the *more important ideas* in the sentence. Without Emphasis there is no *sentence* sense; for unless there is proper subordination of the unimportant and a sensible playing up of the important, there is no emphasis and no logical meaning. To study Emphasis and Sentence Sense we must break the sentence up into its parts; we now must consider *phrases* and *individual words*.

Emphasis and the "Parts of Speech." Your old friend—or enemy—grammar is one way of studying how to get the sense into and out of sentences. Consequently the elements of grammar, the old familiar "parts of speech," play a very important rôle in getting the meaning through the voice to a listener's understanding.

Emphasis falls most often in a sentence on the more important parts of speech; the most important of all being: the *nouns* and the *verbs*. Nouns and verbs most of the time carry the burden of the sentence's meaning; they are the backbone of sentence sense. So when they get their share of Emphasis, there is likely to be some sense that can be gathered. Next to nouns and verbs come *adjectives* and *adverbs*. Then following come pronouns, conjunctions, prepositions. Interjections are in a class by themselves; they are always important, never subordinate.

Say this sentence aloud and ascertain how you emphasize it:

To speak intelligently one must speak with variety.

How is the sense of this brought out? What does the voice do to make this sentence meaningful? What words are made more important than the others? We can all readily see that there are three words given special treatment: *speak*, *intelligently*, and *variety*. How is this done?

We shall find upon close inspection that this emphasizing of these three words and the subordinating of the other five is done in three ways: (1) by making the voice go up and down on the scale, (2) by changing the length of time it takes to say a word, and (3) by the difference in the degree of strength used on the emphasized monosyllabic words and on the *accented syllables* of words of more than one syllable.

Voice the following sentence, and follow the emphasis as indicated:

Speak the *speech*, I pray you, as I *pronounced* it to you, *trippingly* on the *tongue*; but if you *mouth* it, as *many* of our *players* do, I had as lief the *town crier* *spake* my *lines*.

EXERCISES

Can you make out what your voice does by way of getting words emphasized? Can you hear it go up and down, can you

catch it holding certain words and syllables longer than others? Can you hear the louder noise you make on some syllables than on others? Work on this sort of exercise until you can detect these differences, and it will prove a great aid to your knowledge of whether you are speaking well or poorly.

Use these sentences:

a. Did you ever notice what life and power the Holy Scriptures have when well read?

b. So long as we love we serve; so long as we are loved by others I would almost say we are indispensable; and no man is useless who has a friend.

c. My boy, the first thing you want to learn—if you haven't learned it already—is to tell the truth. The pure, sweet, refreshing, wholesome truth. For one thing it will save you so much trouble. Oh, heaps of trouble. And a terrible strain on your memory. Sometimes—and when I say sometimes I mean a great many times—it is hard to tell the truth the first time. But when you have told it, there is an end of it. You have won the victory; the fight is over. Next time you tell the truth you can tell it without thinking. You won't have to stop and think what you said yesterday. You won't have to stop and look round and see who is there before you begin telling it. And you won't have to invent a lot of new lies to reinforce the old one.

d. Of all the qualities which great books and especially the Bible have, few are more remarkable than their power of bringing out the unity of dissociated and apparently contradictory ideas.

e. But this I confess unto you, that after the way which they call heresy, so worship I the God of my fathers, believing all things which are written in the law and the prophets.

f. There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better, for worse, as his portion; that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given him to till.

Need of Variety. The more you get an understanding of how you make others catch your sentence sense, the more clearly will you realize that the secret of success in sounding

sensible when you talk or read, lies in using plenty of **VARIETY**; variety of *changes up and down*, variety in the *length of time* you take to pronounce your words, and variety in the *amount of vocal strength* you use on the accented syllables and important words. To use plenty of this variety and to get the changes in the *right place*, is the whole secret of how to sound sensible when you read and talk.

1. EMPHASIS BY VARIETY OF PITCH

a. *The Slide*

If you talk like a wide-awake person and not like one half-dead, lifeless, or naturally dull—like a feeble-minded person—every syllable you utter has a *Slide* in it. Without this slide there is no intelligent talk: the Slide is just as much a part of the Speech Code as words or sentences. In fact it is the most distinctly vocal thing we possess in the way of carrying sense. Say the following sentence aloud:

The class that has hitherto ruled in this country has failed miserably. It revels in power and wealth, whilst at its feet, a terrible peril for the future, lies the multitude which it has neglected. If a class has failed, let us try the nation.

Speak this very slowly and, if you read it with sense, and also if your ear tells you what it ought to tell, then you will find that in *every syllable* there is a *turn* of the voice either up or down. This is what we here call the *Slide*. Now right there is the difference between speaking and singing. In singing the typical note is held evenly, like this ———. But in speaking the typical note either bends upward as  or it bends downward as . The rule in speaking is that *if there is no Slide there is poor speaking*. When you get so that you can detect it, you will possibly be surprised at how much of the speaking that we dislike or do not listen to with interest, is lacking in the right use of slides.

As a means of helping your ear to detect this action of the voice, take the passage just quoted above, and mark the upward and the downward slides. Then count them and see which is the more numerous.

Note the relative number of upward and downward slides in this sentence:

Marley was dead, to begin with. There was no doubt whatever about that. The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner. Scrooge signed it. And Scrooge's name was good upon 'Change for anything he chose to put his hand to.

The Downward Slide. The great majority of syllables are pronounced with an *upward* Slide. The downward Slide is used but seldom, to bring out the more important words, particularly those at the end of a thought or statement. When declarative sentences are well constructed, the downward Slide at the end is the thing to be expected. It is a signal to the listener that a unit of the sense has been completed. It is the sign of the full stop. It represents conclusiveness, definiteness, positiveness.

Speak these sentences aloud and note the downward slide at the end:

They marched through ten towns.

The war is over.

Whatever may be the sentiments of the rulers, the people can be trusted to do what is right.

He was patient amidst tribulation, wise amidst popular folly, and courageous when men around him were faltering.

The Downward Slide as Emphasis. The Downward Slide also serves to bring out words *not at the end* of the thought; in this way *emphasis* can be given a word or phrase that is not in a rhetorically emphatic place. Note what the suggested Downward Slide does to the words marked:

sense out of your spoken sentences. Some talkers have an unwise way of "sacrificing the noun to the adjective." Girls

are said to be addicted to it: "We had such a lovely time,"
 "It was a beautiful dress," "It was such fun," "He was a
 grand man," "My poor, wet hat." It is only rarely that the best sense is brought out by giving the noun the Upward Slide and giving the Downward Slide to the adjective.

The same for verbs and their adverbs: "It was well done,"
 is ordinarily more acceptable than "It was well done." Of course, if you want to emphasize *well*, you can do it by the Downward Slide; but it is seldom that the adverb merits more attention than the verb. You do well to make the verb more emphatic unless you know a special reason why you should not.

EXERCISE

Get the right relation between noun and adjective, verb and adverb, in the following sentences:

The lake is exceedingly rough.
 She had on her prettiest manners.
 He kicked a field-goal. No, it was a drop kick.
 Take this for to-morrow's lesson.
 The reward was richly earned.
 All his work was done very well.
 He took us by surprise completely.
 This is the forest primeval.
 We are always looking for the city beautiful.

b. *The Step*

Emphasis is Given by the Step. Even more important yet in gaining Emphasis and sentence sense is the Step. The Step

is the movement of the Voice up or down from one word to the next. Or, better yet, from one syllable to the next. In real speech, not chanting, there is always a Step from one syllable to the one following. Getting sentence sense is a matter of constantly going up or down between syllables. Note that even in pronouncing a word, you go up and down among the syllables.

Say these words and note how this works out:

Acceptable, interpret, usable, unquestionably, uninterruptedly.

You will observe that to say all syllables on the same level is to keep them from sounding like words at all. In particular you can note that the *accented* syllable is shot up to a much higher pitch than the syllables not accented. To show graphically how these words are actually pronounced, they must be pictured about like this:

ac cep ta ble in ter pret us a ble un ques tion a bly
un in ter rupt ed

A simple sentence is a series of these steps. "We are a part of all we meet," must be pictured:

We are a part of all we meet

EXERCISE

In order to train your ear to grasp this more clearly, write out the following sentences in the form of the Steps and Slides to be used in speaking them aloud:

- (a) The world is too much with us.
- (b) Endeavor to keep alive in your breast that little spark of celestial fire called Conscience.
- (c) Truth is eternal and must prevail.
- (d) Most men are not affected by what Congress does in making laws; they are indifferent in spirit, and untouched by what happens at Washington.

The Step as Emphasis. From these examples it will be seen that the Step is used for a very valuable form of Emphasis. You can probably state the rule for yourself by this time. When an extra long step is taken from one word to the next, that word stands out:

Give me liberty or give me

death

The jump to *me* and *liberty* emphasizes them; the emphasis given *death* is given by the long downward step.

To be Alert in Speech, use Many Steps. The live speaker keeps his voice jumping up and down all the time. "Monotony" is more often a matter of dropping out or reducing the Steps. People of whom we say, "Well, he lacks character; he is colorless," almost always talk without enough steps; it is the lack of steps that takes away their color—or shows that they never had any. The Step is very essential to carrying the sense of what you wish to get others to accept.

Animated Talking Requires the Widest of Steps. What we known as wide-awake, animated talking, always uses many steps and wide ones. For example, in making an *explanation*—a thing that cannot be done with any effect unless it is *animated* and even intense—the success of the whole attempt is determined by the vigor and dash with which you can step upward and downward in lively fashion. Explanations are at best pretty hard things to get across to other people; and they never count unless given in the animated manner of much stepping.

Descriptions need the same style, except when you get dreamy about it or rapturous or exalted; then the steps are not so wide. But to let a listener know “how the land lay” or “how things stood with respect to each other,” you need much up and down, in slides and steps.

Read these passages and note how wide a range of Pitch it needs to make them mean enough when read:

“It seems I see before me far-stretching billows of full-ripened grain, and everywhere broad, smiling fields give promise of a happy harvest time. Even as I look the reapers come, each swing of their glinting scythe-blades leaves behind long swathes of new-cut grain; and—yes, I hear the up-swelling strains of the joyous song of the harvest home.”

“Speak the speech, I pray you, as I pronounced it to you.”

“One afternoon as Hilda entered St. Peter’s in sombre mood, its interior beamed upon her with all the effect of a new creation. It seemed an embodiment of whatever the imagination could conceive, as a magnificent, comprehensive, majestic symbol of religious life.”

Sentences like these are dull without using wide Slides and wide Steps. Once make them monotonous, and nobody will listen to the words or get any meaning from the sentences.

2. EMPHASIS BY VARIETY OF TIME

The most common kinds of Emphasis come from changes in Pitch; the next most common kind come from changes in *Time*. Of these there are three main types: (a) Holding the Tone, (b) Pausing, (c) Phrasing.

(a) *Holding the Tone*

A sure way of attracting attention to a word is to take longer in saying it. In this sentence, note the emphasis upon the word held a while: "You have the wro-o-n-g number." Again, "He has the stre-eng-th of a lion." "I will ma-ake them do it."

"From a-a-ll that dwe-ell below the ski-ies

Let their Cre-ee-a-a-tor's pra-ise ari—se."

In the following passage note how much of the emphasis is achieved by *holding* the tone; in reading it, prolong the syllable italicized:

The *storm* increased with the *night*. The sea was lashed into tremendous confusion. There was a *fearful, sullen sound* of rushing waves and broken surges. *Deep* called unto deep. At times the black column of clouds overhead seemed rent asunder by flashes of lightning which quivered along the foaming billows and made the succeeding darkness doubly terrible.

Voice the following passage to bring out the prolongation on the accented syllables:

How íll this taper búrns! Há! who comes hère?

I think it is the weak'ness of mine éyes

That shápes this mon'strous apparition.

It comes up'ón me. Art thou any th'ing?

Art thou some g'od, some ángel, or some dévil,

That makest my blood c'old and my hair to stáre?

Speak to me what thou árt.

SHAKESPEARE.

Make Short Sounds Short Enough. One of the common ways of being hard to understand, especially in reading from a book or in public address, is to make all syllables the same length. Some people talk like a metronome or typewriter, making all sounds equally long. It is not good speaking. It is a common form of what is called "indirectness," and is very monotonous and uninteresting. You get the effect if you speak this passage giving every syllable the same length as any other:

He faced his audience with a tranquil mien, and a beaming aspect that was never dimmed. He spoke, and in the measured cadence of his quiet voice there was intense feeling, but no declamation, no passionate appeal, no superficial and feigned emotion. It was simply colloquy—a gentleman conversing. Unconsciously and surely the ear and heart were charmed. How was it done? Ah, how did Mozart do it? How Raphael? The secret of the rose's sweetness, of the bird's ecstasy, of the sunset's glory—that is the secret of genius and eloquence.

CURTIS (speaking of Wendell Phillips).

Now read the passage again, making the long sounds long enough in time and the short ones very short. The test to apply in getting the short syllables short enough is that they must be distinct; understood and nothing more. If you will make them *just distinct*, you will give them their proper place in the sentence sense you are bringing out. These short and insignificant sounds, you will notice, are for the most part the *a's*, *an's*, the *the's*, along with the conjunctions, prepositions, and pronouns. Particularly watch the prepositions; *of*, *to*, *for*, *with*, and their kind, must be kept out of sight. Also the conjunctions; *and*, *but*, *for*, *because* go best when uttered very quickly—but distinctly.

(b) *Pausing*

Use Many Pauses. Pausing is one of the most natural things in the world, because we have to pause to breathe.

So all talkers have to pause much, and all listeners are used to hearing much pausing. Thus it is a necessary part of speaking, and also a necessary part of the Speech Code. Besides, few of us can always find just the word we want when we want it; so we all pause now and then to reach after that next word. We do this so often and so readily that good speaking always takes on a little of this hunting for words. When you hear a man who never seems to have to find his word, you are likely to suspect that he does not mean what he says or does not do any real thinking when he says it. If he is reciting somebody else's words we can always tell how good a reader or reciter he is by his use of pauses.

Most young people, when they read, charge ahead full tilt, taking out just time enough to gasp for breath, then rushing ahead again full speed. It is a very common and maddening fault. Nobody gets the meaning out of such reading. True, the reader gets all the *words* in; but words are not speech; there must be meaning, sense. And no sense is carried without pauses.

(c) *Phrasing*

An important use of the Pause is for Phrasing. Sentence Sense is dependent upon the relation of *parts of the sentence*. Phrasing is a matter of getting the pauses in the places where they help most to bring out the sense. In the sentence following note the necessity for phrasing:

The door of Scrooge's counting-house/was open,/that he might keep his eye upon his clerk,/who/in a dismal little cell beyond,/a sort of tank,/was copying letters.

To say this all in one breath, would make poor sense; you would not hold attention. It needs breaks, gaps—pauses.

Speak the following, and place the pauses in the right place:

"If I had the time/to find a place
 And sit me down/full face to face
 With my better self,//that cannot show
 In my daily life//that rushes so;///
 It might be/then I would see/my soul
 Was stumbling still/toward the shining goal,//
 I might be nerved by the thought sublime,///
 If/I had the time.

Take the fifth line of this as an example of how the sense can be completely overthrown by senseless phrasing. Suppose it were spoken: "It might be then I would see my soul"; and that is no sense at all. By your phrasing you can escape this meaninglessness, so common in reading poetry, and can bring out the real meaning.

3. EMPHASIS BY VARIETY OF VOCAL STRENGTH

Loud Tones are Emphatic. The Emphasis gained by using a loud tone is probably the kind best-known. Many people make the mistake of thinking that this is what Emphasis means, making a noise; that this is the only kind. By this time we can see that this is a mistaken notion; Emphasis is of many kinds. Yet the Emphasis that comes from a short shout, or a sudden quietness, is very valuable and important.

To make Emphasis just what it ought to be, you must be able to get the harder stroke on emphasized words—or the lighter stroke. For—another misconception—many people look upon the Emphasis of the louder voice as being the only kind. But this is not so; you get Emphasis just as well by a *sudden lowering* of your tone. In the first of these passages, use a stronger voice on the Italicized syllables:

"Sir, I know the uncertainty of human affairs, but I *see*, I *see clearly*, through this day's business. You and I, indeed, may *rue* it. We may not *live* to the time when this declaration shall be *made good*. We may *die*; *die, colonists*; *die, slaves*; *die*, it may be, ignominiously and on the scaffold. *Be it so*, be it so."

In this next instance note that a decided emphasis is achieved by using a tone that is quiet. Assume that one is speaking in a strong, loud voice, and then suddenly, on the most important words, becomes calm and quiet. The Emphasis gained thus is very effective.

“Go; never return. You have ruined my character, robbed me of my good name, wounded my pride, taken away my friends—*broken my heart.*”

You can even use this device for humor; in the following passages note the effect that is gained by using a loud tone up to the last clause, and then dropping down to a tone that is relatively quiet:

The enemy is now hovering on our borders, preparing to press the knife to our throats, to devastate our fields, to quarter themselves in our houses, *and to devour our poultry.*

What were the results of this conduct?—beggary! dishonor! utter ruin! *and a broken leg!*

C. Ideas That Need Emphasis

We have now studied the ways of getting emphasis; the next matter of importance is to know *when to use it*. On what words should Emphasis fall? How can one be guided so as to get it in the right place? If the emphasis is placed on the wrong words, away goes the sense. No proper Emphasis, no proper sense; sense is merely a matter of selecting the right Emphasis. So we need a few rules; just the simplest ones here :

(1) *Pay Especial Attention to Nouns and Verbs.* They are the backbone of speech; only in exceptional cases do they escape emphasis.

“The *period* for a new *election* of a *citizen* to *administer* the *executive government* of the *United States* being not far distant, and the *time* actually arrived when your *thoughts* must be *employed* in *designating* the *person* who is to be *clothed* with that important

trust, it appears to me proper, especially as it may conduce to a more distinct expression of the public voice, that I should now apprise you of the resolution I have formed, to decline being considered among the number of those out of whom a choice is to be made."

WASHINGTON.

(2) *Place Emphasis upon the New Idea in the Sentence.* As you talk you necessarily introduce new ideas; every good sentence has some of the thought of the preceding sentence and something that sentence did not have. By placing Emphasis upon the new idea, and subordinating the repeated, you make it easy for listeners to get what you mean.

Has the gentleman *done*? Has he *completely* done?

Shout round me, let me *hear* thy shouts, thou happy Shepherd boy!

Hurrah for the *sea*, the *all-glorious* sea!

He who speaks honestly *cares* not, *need* not care, though his words be preserved to remotest time.

The dishonest speaker, not he only who *purposely* utters falsehoods, but he who does *not* purposely utter *Truth*, and *Truth alone*—

I am no orator as *Brutus* is;—But *were* I Brutus—

If to *do* were as easy as to know what were *good* to do—

(3) *Words that Bear a Special Burden of Meaning.* Every now and then your sentence will contain a word that strikes you as especially significant; you feel that if your listener doesn't get anything else he must get that.

I want *you* to do it this way.

Liberty *and* Union!

This scheme is practicable, yours is thoroughly *impracticable*.

One may use a correct word and yet at the same time use an *unfortunate* word.

You can also *shift the emphasis* in a sentence; but when you do so, you make a new sentence. Shift the emphasis in the following:

My answer is, *No!*
 This is *my* way of doing it.
 But mercy is *above* this sceptered sway.
Whether it shall be you or I, we shall see.
 I tell you, this *must* be true.
 I tell *you*, it must be true.
 I *tell* you, it must be true.
 He is a good citizen; *but* he evades his income tax.

(4) *To Bring out a Hidden Meaning.* Some of the best speaking we do is by the use of hidden meanings: (1) technically called innuendos, commonly known as hints, "slams," sarcasm, "roasts"; and (2) implications not specifically stated, meanings implied but not put into words.

(1) *Innuendos:*

Yes, he *is* a brave man. (But we know he is no such thing.)
 If *you* think so, of course it is all right. (But I am not so sure of your judgment as you are.)
 This is *undoubtedly* true. (Not by a good deal!)
 You are a *fine* specimen of humanity! (You are a cheat.)

(2) *Implications not Stated:*

This is *my* place. (Not yours.)
 Not *this* time. (Maybe some other time.)
 Oh, it's *you*, is it! (I thought it was somebody else.)
 He *gave* it to me. (He didn't sell it, or lend it.)
 They were *all* there. (You are wrong in saying some were missing.)
 I *know* it is true. (Despite your denial.)

VI. CONTINUITY IN SPEECH

Continuity a Problem in Itself. What makes listeners get restless after a person has talked for about three minutes; that is, all too often? The answer is rather simply stated: *Lack of Variety.* By this time we can appreciate that there are an amazingly large number of things one can do with his voice if he has trained it.

With so much to draw from why will speakers continue to talk on and on using only a handful of what ought to be a

bushel! They do, everywhere and before all manner of men. Monotony of one kind or another, in Thinking, Language, Voice, and Action, is what causes so many people to shrink at the thought of going out to a public meeting, and is what makes so many other people little less than bores in conversation. As to interpreting literature vocally, Variety is the great secret of success, and the lack of it the cause of so much failure.

RULES FOR CONTINUITY IN SPEAKING AND READING

A few simple rules will help you overcome your difficulties in keeping up your talk or in reading beyond a few sentences:

(1) **Survey the Whole Speech;** and know what *moods* it contains. Change your mood to suit the Thought; and also change your Voice to suit the mood. Shift General Tone to fit your Thought. *Be sure not to keep to one Tone too long.*

(2) **Keep the Body Refreshed.** Just as sure as you allow yourself to stand still in one position, you will become monotonous in Voice; unless you are one of the rare and almost miraculous exceptions. Keep your body in varied attitudes and movements, and your Voice will get variety also.

(3) **Remember how Flexible an Instrument the Voice Is.** Many people get boring when speaking because they lazily allow themselves to use only a part of the vocal machinery. They try to get along on changes in Force only, or changes in Time only, or changes in Pitch only. It cannot be done. The effective speaker uses *all* and *changes* his focus from one to another often.

One experienced speaker tells how he discovered that in his public addresses he was shouting too much on an even level of Strength and Pitch. He found that by changing now and then from loud to quiet and from high pitch to low pitch, to match the Thought, he held his audiences much better, and got better results. (He was asking for subscrip-

tions to a cause.) Then he found on another inspection that he was rushing along too much at one rate of speed and his audiences were getting restless. A change of pace now and then, brought better attention. It is very easy to get into habits of monotony; but also very easy to break them if you know what to look for.

(4) **Think Variety.** When you find yourself launched on a speech of some length, keep the needs of Variety on your heart. Even worry about it a little. Keep in your mind an undercurrent of determination *not to get into a rut*; be bound to use all you have; Slides, Steps, Pauses, Long Sounds, Loud and Quiet Tones, varied qualities—all of the marvelous Variety of which the glorious human voice is capable.

CHAPTER V

USING LANGUAGE IN SPEECH

ORAL ENGLISH

The glory of our speech is to be found in the strength of its vocabulary and the richness of its phrases. To that glory belong the harmony of its sounds, the cadences of its intonation, and the intimate association of these sounds with the thought expressed.

F. H. VIZETELLY.

Most speakers are content if they find the right word. Mr. Asquith invariably uses what you feel to be the *inevitable* word.

ARTHUR J. BALFOUR.

OUTLINE

- I. *All Language was Originally Spoken Language.*
 - A. Training in Spoken Language is More Fundamental Than Training in Written Language.
- II. *Common Elements in Spoken Language and Written Language.*
 - A. Vocabulary.
 - B. Good Use.
 - C. Grammar.
- III. *Writing and Talking Contrasted.*
- IV. *Sources of the Differences Between Spoken Language and Written Language.*
 - A. Speaker can see Effect of Language—Writer Cannot.
 - B. Reader can Re-read—Listener Must Understand at Once.
 - C. Reader Has Less Distraction Than Listener.
 - D. Written Language Stands Alone—Spoken Language is Supported by Voice and Action.
 - E. Written Language is Seen—Spoken Language is Heard.

V. *Differences Between Spoken Language and Written Language.*

- A. Frankness.
- B. Formality.
- C. Care and Precision.
- D. Simplicity and Directness.
- E. Euphony.
- F. Attention Values.

VI. *Language in Formal Public Speaking.*

VII. *Attention Values in Spoken Language.*

I. ALL LANGUAGE WAS ORIGINALLY SPOKEN
LANGUAGE

What is language and how is it related to speech? All words were originally *sounds*; all language was originally *spoken* language. The black marks on white paper, constituting what we call writing or printing, are simply substitutes for vocal sounds. These vocal sounds which make up the original code of spoken language form one of *the four phases of speech*. They are all too frequently regarded as all that there is to speech.

A. **Training in Spoken Language is more Fundamental than Training in Written Language.**

When you as a child began to learn language, you had to repeat the process by which language was originally developed; that is, you learned *to make and to understand sounds* long before you knew anything at all about writing—a code invented to take the place of vocal sounds. In a sense, then, written language is more artificial and less direct than spoken language. Training in speaking and in understanding the spoken words of a language, is more fundamental than training in reading and writing. Witness the present-day method of teaching a foreign language—the so-called “conversational method.” It is pos-

sible to learn to read and write a foreign language without learning how to speak it; but such a knowledge of reading and writing is a rather shallow accomplishment. Those who learn a language in this way do not learn to think and feel in the language. They never master its inner and deeper meanings.

It is sometimes asserted that anyone who can write good English must necessarily be able also to speak good English; and, conversely, that anyone who can speak well can also write well. It is, however, perfectly possible that one may be able to write good English and not be able to speak it effectively. And it is also possible that a person may have developed an unusual ability to speak and yet never have acquired the somewhat different skill and technique of writing easily and effectively. Samuel Johnson once said, as reported by Boswell, "Tom Birch is as brisk as a bee in conversation; but no sooner does he take a pen in his hand than it becomes a torpedo to him and benumbs all his faculties." It should be said that it would probably be much easier for a man in Tom Birch's shoes to learn how to write than it would be for one who had done a great deal of writing but little speaking to learn how to speak.

A growing appreciation of the right order of things in language training may be seen in the new emphasis which English teachers are placing upon "oral composition" and "oral English." This change is due not only to a new realization of the fundamental nature of training in spoken language but also to an understanding of the fact that, in the daily business of living with others, the ability to use spoken language satisfactorily is vastly more valuable than the ability to read and write effectively. That this is true for the average man, no one can deny.

Almost everybody uses spoken language a hundred times as often as he uses written language. Unfortunately, your

ability to understand literature and to write themes does not seem to affect your daily conversation. You have one language for themes and another for talking. The language for themes can help your speech, and your speech language can help your theme language. But they are still two different languages.

II. COMMON ELEMENTS IN SPOKEN LANGUAGE AND WRITTEN LANGUAGE

What are the principal common elements in spoken language and written language?

A. Vocabulary

The unit of language,—the word—is in large measure the same. How does the average person's speaking vocabulary compare with his writing vocabulary? We use words in writing that we never employ in speaking, and the tendency of the playground and the street is distinctly toward the use of a minimum number of words, repeated over and over and over. This is the principal curse of *slang*. It develops the habit of using the same old threadbare phrase again and again, making it serve a score of purposes. The man who has real ideas tries to use words that fit his thought with glovelike exactness, and to use different words for different thoughts.

Your English class will provide you with a satisfactory understanding of words. If you really want to develop better language for speech, all you have to do is to get the habit of using your entire vocabulary *in speech*; not necessarily all at once, of course, but off and on, now and then. Increase your speaking vocabulary by learning how to use your writing and reading vocabulary. Many boys and girls go through life never using in their spoken language more than one-fourth of one per cent of the words in the dictionary, and, what is

worse, not ten per cent of the words they understand when they hear and see them. No use to which you can put your understanding of words is half so important as everyday speech. It has been said that if we wish to make a word our own we can get it by using it three times in our conversation. At that price words are cheap. The trouble with our speaking vocabularies is that they do not represent our real knowledge and ability.

We Need Words for Thinking. When we are speaking, we are often slowed up in thinking because we have never got the habit of using enough different words. A good supply of words helps at any time; but it helps most when you are trying to tell some one what is on your mind. Then a poor, wizened, thread-bare vocabulary strangles your thinking and ruins your speaking.

A young woman stood on the ledge of rock five thousand feet above the river in the Grand Canyon. As she looked out over the magnificent panorama of beauty spread before her, she said to her companion, "Gosh, ain't it swell!" Language to her was but a twanging string on a box—and, be it said, it registered her type of mind and even her kind of life. Yet she could undoubtedly understand others when they used more satisfactory and appropriate words. The tragedy was due to her inability to *use* the vocabulary she *understood*.

Says Vizetelly, "The business man whose speech does not rise above the quality of, 'I beat him to it'; 'He slipped one over on me'; 'They couldn't deliver the goods'; who 'chews the rag' about 'such a business' 'sounding good' to him; who believes that he 'said a mouthful' when he acquiesced with an 'I'll say so,' is calculated to 'jar you' and is one who is not likely to rise, himself. Likewise the woman of the 'awfully nice' class, who 'adores lobster,' 'wants it the worst way,' but is not 'stuck on the place' and would rather go 'some

place else' where the 'eats' are better, might pass for a woman of refinement if she could keep her mouth shut until she had learned to say correctly what she has to say."*

EXERCISES

1. Test your understanding of the following words by using each correctly in a sentence:

- | | |
|----------------------|-------------------|
| 1. tap | 32. milk-sop |
| 2. scorch | 33. incrustation |
| 3. envelope | 34. retroactive |
| 4. health | 35. ambergris |
| 5. curse | 36. aromatic |
| 6. outward | 37. achromatic |
| 7. lecture | 38. perfunctory |
| 8. dungeon | 39. casuistry |
| 9. skill | 40. piscatorial |
| 10. civil | 41. shagreen |
| 11. nerve | 42. chagrin |
| 12. juggle | 43. haste |
| 13. regard | 44. mellow |
| 14. stage | 45. muzzle |
| 15. brunette | 46. quake |
| 16. hysterics | 47. plumbing |
| 17. Mars | 48. majesty |
| 18. Mosaic | 49. misuse |
| 19. bewail | 50. abuse |
| 20. priceless | 51. crunch |
| 21. valueless | 52. forfeit |
| 22. disproportionate | 53. degradation |
| 23. tolerate | 54. sportive |
| 24. artless | 55. apish |
| 25. depredation | 56. shrewd |
| 26. nice | 57. peculiar |
| 27. lotus | 58. extraordinary |
| 28. frustrate | 59. conscientious |
| 29. harpy | 60. charter |
| 30. flaunt | 61. dilapidated |
| 31. ochre | 62. promontory |

* F. H. Vizetelly, *Mend Your Speech*.

- | | |
|------------------|------------------|
| 63. avarice | 71. sapient |
| 64. philanthropy | 72. cameo |
| 65. irony | 73. precipitate |
| 66. sarcasm | 74. precipitancy |
| 67. exaltation | 75. limpid |
| 68. exultation | 76. limpet |
| 69. infuse | 77. mosaic |
| 70. laity | |

Let each pupil bring in a list of words he understands but never uses.

B. Good Use

Language grows and develops into an instrument of beauty and service among people who prize it and use it; while among those who despise it and misuse it, it deteriorates and declines. Slang is all right once in a while; sometimes it just hits off what we mean; but when it is born of what Vizetelly has so well called "the license universally assumed of creating new words with no other apparent object than to avoid the usual and appropriate term," it may well be let alone.

The test is: does a word or phrase suggest what you want it to suggest? Poor slang is just that—poor; like a counterfeit dollar, no good as a medium of exchange. When we choose words, we choose the clothing for our thoughts and feelings; and we may profitably be as careful about good clothes for thoughts as we are about good clothes for the body.

It is not the number of words you can *understand*, but the number you can and do *use* correctly, that determines very largely what those with whom you live think of your mental stuff, and of you yourself. A course in English should be giving you an increased store of language; a course in speaking should be helping you to use the right words in your speech.

C. Grammar

Then, of course, we should carry into our oral language what we know about *proper sentence structure*. Whatever differences there may be between good spoken language and good written language, there is no proper ground for abandoning the ordinary foundation principles of grammar when we speak. We should usually be careful to speak in complete grammatical sentences and in sentences as free as possible from confusion of meaning.

EXERCISES

Revise the following sentences; say the corrected form out loud.

1. When I was sick I laid four weeks in the house.
2. I feel like I was all alone.
3. Then I went on and says—
4. Had you have come I would have seen you.
5. Now fellows, do not let us do that!
6. Had you any money? No, I did not.
7. I was awful disgusted.
8. Is that true? I'll tell the world!
9. Can I use your 'phone?
10. She was put to help wash dishes.
11. She was let pass out of the room.
12. You have a dandy house here and I have had a dandy time.
13. Just leave them lay.
14. That is sure living de luxe.
15. Pupils come to school to get educated.
16. You bet I won't! Get me?
17. I see Briggs has had his wife killed.
18. We have got to eat to live.
19. He hadn't ought to have thought it was me.
20. I'm kind of tired, and sort of disgusted about the matter.
21. I do not know as I shall want it.
22. There is a grand show at the movie to-night.
23. He was absolutely the nicest of all the people in the place.
24. I was only saying the other day that all people are not sure of that.
25. The stream had overflown its banks.

26. She is always wanting to go places.
 27. He had no peers and hadn't hardly an equal.
 28. Don't be too presumptive, sir!
 29. Listen! I went to a show. See!
 30. He dove right in the lake and swum a half mile.
 31. The truth was I did it myself.
 32. Who are you doing that for?
 33. I adore chocolate.
 34. I couldn't help but notice his hat.
 35. Do you think it was him you spoke to.
 36. He pronounces his words differently than us.
 37. The reason I am going is because you are.
 38. Neither he nor I were there.
 39. These kind of sentences are frequent.
 40. The whistle blew continuously.
 41. They were all setting before the grate fire.
 42. This laundry washes clothes without shrinking.
 43. It is better to gradually do it than to suddenly jerk it.
 44. It says in the bulletin that it can't be done.
- (You can add to this list indefinitely. Watch your own language for defects similar to those in the foregoing sentences.)

III. WRITING AND TALKING CONTRASTED

Someone has said, "Writing is simply the record of talking." It is not true. Edward Bok in his Autobiography tells us that he once interviewed Mark Twain and that before publishing the interview, he sent the manuscript to Mr. Clemens asking for his approval. It was returned with the following very interesting letter declining to have the interview published:

"My dear Mr. Bok:

"No, no—it is like most interviews, pure twaddle and valueless.

"For several quite plain and simple reasons, an 'interview' must as a rule be an absurdity. And chiefly for this reason: it is an attempt to use a boat on land, or a wagon on water, to speak figuratively. Spoken speech is one thing, written speech is quite another. The moment talk is put into print you recognize that it is not

what is was when you heard it; you perceive that an immense something has disappeared from it. That is its soul. You have nothing but a dead carcass left on your hands. Color, play of feature, the varying modulations of voice, the laugh, the smile, the informing inflections, everything that gave that body warmth, grace, friendliness, and charm, and commended it to your affection, or at least to your tolerance, is gone, and nothing is left, but a pallid, stiff, and repulsive cadaver.

"Such is talk almost invariably when you see it lying in state in an 'interview.' The interviewer seldom tries to tell *how* a thing was said; he merely puts in the naked remark and stops there. When one writes for print, his methods are very different. He follows forms which have but little resemblance to conversation, but they make the reader understand what the writer is trying to convey. And when the writer is making a story, and finds it necessary to report the talk of his characters, observe how cautiously and anxiously he goes at that risky and difficult thing:

"'If he had dared to say that thing in my presence,' said Alfred, taking a mock heroic attitude, and casting an arch glance upon the company, 'blood would have flowed.'

"'If he had dared to say that thing in my presence,' said Hawkwood, with that in his eye which caused more than one heart in that guilty assemblage to quake, 'blood would have flowed.'

"'If he had dared to say that thing in my presence,' said the paltry blusterer with valor on his tongue and pallor on his lips, 'blood would have flowed.'

"So painfully aware is the novelist that naked talk in print conveys no meaning, that he loads, and often overloads, almost every utterance of his characters with explanations and interpretations. It is a loud confession that print is a poor vehicle for 'talk,' it is a recognition that uninterpreted talk in print would result in confusion to the reader, not instruction.

"Now, in your interview you have certainly been most accurate, you have set down the sentences I uttered as I said them. But you have not a word of explanation; what my manner was at several points is not indicated. Therefore, no reader can possibly know where I was in earnest and where I was joking; or whether I was joking altogether, or in earnest altogether. Such a report of a conversation has no value. It can convey many meanings to the reader but never the right one. To add interpretations which would convey the right meaning is a something which would require—

what? An art so high and fine and difficult that no possessor of it would ever be allowed to waste it on interviews.

"No; spare the reader and spare me; leave the whole interview out; it is rubbish. I wouldn't talk in my sleep if I couldn't talk better than that. If you wish to print anything, print this letter; it may have some value, for it may explain to a reader here and there why it is that in interviews as a rule men seem to talk like anybody but themselves.

Sincerely yours,
MARK TWAIN."

How absurd then it is to say, "Writing is simply the record of talking!"

IV. SOURCES OF DIFFERENCES BETWEEN SPOKEN LANGUAGE AND WRITTEN LANGUAGE

We have seen how different *Speaking* is from *Writing*. To anyone who thinks carefully, this difference is obvious. We are now to consider the less obvious, but none the less real, distinctions between *spoken language* and *written language*. That differences exist is certain. To verify this, all that you need to do is to stop, look, and listen; to observe conversation and public address, and then compare them with literature, text-books, and the themes which your English teacher marks "Excellent." Of course the language of speech and the language of writing will have certain elements in common. These we have already discussed. The important point to notice is that they *may be very different* and yet both may be proper and satisfactory, *each in its own place*.

Before considering the differences let us ask and answer the question: Whence do they spring? There seem to be five sources:

A. **The speaker can see the effect of his words—the writer cannot.** The speaker can watch those to whom he speaks. He can see when they agree with him and when they disagree; when they understand and when they are confused.

In short, he can determine in large measure what are the immediate results of his language. The writer has nothing but his foresight and general good sense to tell him how his words will affect the reader.

B. The reader can go back and re-read—the listener must get the meaning easily and at once. The writer knows that the reader can go at his own pace in getting the meaning from the written page. The speaker knows that the listener must get the meaning from language as it is spoken.

C. The reader is generally less subject to distraction than is the listener. Most reading is done in comparative quiet and seclusion. On the other hand, listening is usually done under conditions far less favorable for getting meanings from language—at least for concentrating on the job. This is especially true in the case of public speeches where audiences are distracted by sounds, people moving, strange faces, etc., etc. When a reader has been distracted, he can go back and find his bearings,—re-reading if necessary. The listener has no such easy way of going back when his attention has wandered,—the language-sounds have passed beyond his reach; unless he is in a position to ask the speaker to repeat what he has said.

D. Written language stands alone—spoken language is aided by voice and action. Spoken language has mighty helpers in stirring up meanings. Written language stands or falls on its own intrinsic merit. People who listen to spoken language get messages from the speaker's posture, movement, gesture, rate of utterance, tone, inflection, and emphasis. The reader has none of these signs to help him in getting the meanings from language.

E. Written language is seen—spoken language is heard. The reader gets his meanings through his eyes. The listener gets his meanings through his ears. Written language is light waves; spoken language is sound waves. Written

language is made with the arm and hand muscles or with a printing press; spoken language is made with the vocal apparatus.

V. DIFFERENCES BETWEEN SPOKEN LANGUAGE AND WRITTEN LANGUAGE

Having seen *why* spoken language and written language must differ, let us now consider six principal differences which seem to exist:

A. Frankness. What you write may mean something quite different from what you intend. You must be guarded and careful in your written language. You write, "I know you are perfectly honest," and the person to whom you write may take this as a subtle attempt to imply that it is quite doubtful whether he is honest or not. But if he *heard* you *say it*, he would know at once whether or not you meant it. The chances for misunderstanding are much greater in writing than they are in talking. Consequently, we tend to be more reserved in the messages that we intrust to written language. In using spoken language, where we can correct wrong notions of our meaning in the mind of the listener, we can afford to be more frank.

B. Formality. In conversation, you may say—if you use the right *tones* of *voice*, and the right *facial expression*, and the right *gestures*—"Why, old man, you're the best fellow I know out of jail!" But in a letter this may be exceedingly dangerous. You will probably have to be as formal as, "I would trust you implicitly." This matter of formality is closely connected with that of frankness and care in the choice of words. The point here is that spoken language is in most cases less formal than written language. Compare the two as you hear and see them.

C. Care and Precision. So long as a word must have only one meaning on paper while it may mean a dozen things

when spoken, there is bound to be *less freedom* in the use of written language than there is in the use of spoken language. The speaker decides what meanings his language shall carry. In writing, the reader himself comes near deciding the meanings. The writer's business is to choose his words as carefully as possible and to arrange them as precisely as he can; yet he must always realize that the reader is going to decide what the language means. The speaker can, without fear of ambiguity, use simple words which have many dictionary meanings, because voice and action make language mean pretty nearly what we want it to mean.

The writer must be careful about the placing of words for emphasis. If he does not "place emphatic words in emphatic places," especially at the beginning and end of the sentences, the reader may not get his meaning. But the speaker can place the emphasis anywhere in the sentence by means of voice and action. He can force attention to any word or words he pleases.

Re-read the last sentence aloud, placing the emphasis in turn upon "can," "force," "attention," "any," "word," "words," "he," and "pleases."

The speaker can use any easy, natural, and free order of words.

D. Simplicity and Directness. For reasons which we have already discussed, spoken language must always have that quality which Phillips calls "instant intelligibility." It must be so simple and straightforward that the hearer will find it easy to grasp the meaning. In writing, we sometimes feel justified in using the words that are least ambiguous even though they may be long, clumsy words of Greek, Latin, or French derivation. When we have matters difficult to state accurately, we write long complex and compound sentences. The speaker, however, uses short Anglo-Saxon

words and simple, direct sentence structure. Only language which the listener can understand instantly can be effective in speech.

E. Euphony. Spoken language is *sound* and it is very important that it shall stir up the right meanings. Any word or expression which strikes the ear as peculiar or unpleasant should be avoided. In discussing this matter Professor Shurter writes: "A sentence which cannot be easily pronounced, is a bad sentence and ought to be either thrown out or recast; for men are influenced not only by what is reasonable but also by what is agreeable. The way a sentence sounds depends both upon the choice and arrangement of words. Whatever words are difficult to pronounce are also unpleasant to hear, as *smoothedst, inextricableness, excogitation, lowlily, arbitrarily, incalculable, meteorological*, and in general those having either a repetition of syllables of similar sounds or a long succession of unaccented syllables. As to arrangement, words euphonic by themselves may displease the ear on account of the proximity to other words containing similar sounds as, *his history, I can candidly say, I confess with humility my inability to decide, how it was was not explained*. . . . Again, while a certain alliteration and rhythm is allowable, any suggestion of rhyme should be avoided as, *then Robert E. Lee began to make history, avoid any appearance of incoherence, the sailors mutinied and set him afloat in an open boat*." *

Why are these words and combinations of words to be avoided in spoken language? Is it because in some instances they are unpleasant to hear? Yes, but the real trouble is that for one reason and another, they all call attention to themselves and away from the meaning. They simply do not work *as symbols*. Some of them would not detract from the meaning in written language; none of them would be so bad,

* Shurter, *Rhetoric of Oratory*, p. 148.

but they are all unfit for use in spoken language where the question always is, *How will the one to whom the words are spoken react to the sounds he hears?*

F. Attention Values. The problem of securing and holding attention is usually more immediate for the speaker than for the writer. He cannot afford to have any lapses in the attention of his listeners. We have seen that the strain of paying attention to spoken language is much more constant than that of reading from a printed page. Both written language and spoken language should be as interesting as possible. But a high degree of interestingness is generally more necessary in speaking than in writing. A reader, weary of a book, may lay it aside for a time and then take it up again. A listener must pay attention to the language while it is being spoken, or lose it forever. When attention has been lost, spoken language is so much *empty sound*.

VI. LANGUAGE IN FORMAL PUBLIC SPEECHES

We should not be misled by "speeches" that we *read in print*. Almost always the language of them is very different from the language that was actually used in the speech. Most public addresses that we get in school texts are at least *third* versions. First, there is the one the speaker prepares, second, the one he delivers, and finally, the one he revises for publication. What we read in the papers is generally something far different from the language used by the speaker. When a speaker gives out a copy of a speech for publication, he very naturally turns it into an essay to be read; as far as possible he modifies the spoken language and changes it into written language.

The speech that makes poor reading is often a great hit when heard and seen. Upon reading the language that was thus spoken, we frequently wonder how in the world any one could have become excited over that sort of stuff! On the

other hand, a speech that reads like a masterpiece may have put the audience to sleep when delivered. We are told that Burke's great essay on "Conciliation with America" was not effective when delivered to Parliament. The members who heard it voted it down. The majority left in the middle of it, preferring to read it next day. Charles James Fox, a contemporary of Burke, could induce Parliament to take almost any action; but when his speeches are read they seem to be of little worth. Burke's essays, on the other hand, when read are very powerful. This simply points to the fact that the meaning of language when written may be entirely different from that of the same language when spoken.

This same principle applies to poetry. Poetry is *sound waves, not light waves*. A poem really exists only *when it is being heard*. The marks of print on the page of a book, sometimes *called* poetry, are merely directions for *reproducing* a poem, just as musical notes in the printed score are directions for reproducing the composition. Good poetry is poetry that means what it was intended to mean *only when we hear it*. No one ever *saw* a poem. The language of poetry and the language of oratory are alike in this respect: both are essentially constructed out of *sound*. Great oratory and great poetry *sound very much alike*.

VII. ATTENTION VALUES IN SPOKEN LANGUAGE

One most important object in choosing and arranging words for speech is to *get favorable attention*. If your language draws the attention of your audience *to your thought*, then it is good. So we now raise the question, How may we use language to get favorable attention?

There are three main ways:

A. By *Vividness*.

B. By *Economy*.

C. By *Variety*.

A. Vividness

Whatever is sharply outlined gets attention: bright colors, high lights, projecting points, sudden noises, the unexpected, things that prick and prod, a sudden blow. Words can be used to get just these effects, and when so used are especially suited to speaking.

1. *Repetition.* Saying the same thing over, in a different tone of voice:

You can never, *never*, *NEVER*, conquer them.

2. *Restatement.* The same effect is gained by repeating an idea in different words:

The United States is the friend of all nations. Our good will extends around the world; no one can call us enemy, and all are pleased to acknowledge kinship with us in purpose and ideals.

3. *Simile.* You can brighten an idea by comparing it with something else that is already bright:

A fatal habit settles upon one like a vampire, and sucks his blood.

4. *Metaphor.* The same effect comes from an *implied* comparison:

His mind was a vast store-house of knowledge.

(Note that 3 and 4 are universally called "figures of speech.")

5. *Personification.* Vividness is given to an inert object by speaking of it as if it were living and active:

Hope is swift, and flies on swallow's wings.

6. *The Historical Present.* The past is more vivid for being thought of in the present:

Imagine yourself in a Roman arena. The gladiators enter, the lions are let loose, the fight is on, blood flows, and the shrieks of dying men fill the air.

7. *Hyperbole*. An exaggeration extreme enough not to be misleading is vivid:

His step shakes the world wherever he marches.

He is so embarrassed that his face would scorch an iceberg brown in ten minutes.

8. *Irony*. To say a thing in the very opposite words from its meaning attracts attention:

Truly he is a very brave man. (Spoken of a coward.)

(Note that this kind of meaning cannot so easily and vividly be put into print.)

9. *Innuendo*. A statement with a sting in it attracts attention by its very sharpness:

He did his party all the harm in his power: he spoke for it and voted against it.

10. *Exclamation*. An exclamation is by its nature vivid, and so attracts attention:

What a piece of work is man!

11. *Rhetorical Question*. Asking a question in such a way as to reveal just how you would answer it, is a pointed way of getting attention to your statement:

Do rocks melt with the sun?

12. *Climax*. Making the language stronger and stronger gets attention to the idea:

To weep for fear is childish; to weep for grief is human; to weep for compassion is divine.

We grow daily stronger; braver, bolder, more irresistible.

B. Economy

Speaking without waste of words makes it possible to grasp the idea more quickly and surely. Thus *economy* is a vital principle in getting attention.

13. *Avoid Unnecessary Words.*

There were four men standing in the road.

Revised: Four men were standing in the road.

There are also a large number of Italians here.

Revised: Also large numbers of Italians are here.

Something dangerous threatened seriously to undermine his health.

Revised: Something threatened his health.

14. *Avoid Too Many Verbs.* A verb is always important. To grasp its meaning requires exertion. Reduce the verbs and you get attention more easily:

They did everything they were able to do.

Revised: They did everything possible.

He reminded me of a friend I once knew.

Revised: He reminded me of a former friend.

The giraffe will not stand being taken away from where it is raised.

Revised: The giraffe will not stand removal from its native haunts.

15. *Use Words Accurately.* Nothing is more distracting than trying to make out what a speaker's words mean: whereas when their meaning is clear, attention to the idea is gained immediately:

The rise of kings is shown in the earliest *pages* of history.

Revised: The rise of kings is shown in the earliest *accounts* of history.

One of the most important *points* in his career was

Revised: One of the most important *events* in his career was

16. *Put Important Words where they can easily be emphasized.* The *first* word spoken is easily heard; also the *last*, also a word *out of its normal place*:

Duty did not hold for him the place that *pleasure* held.

Revised: Duty did not hold for him the place held by *pleasure*.

He went out.

Revised: *Out* he went.

or Out went *he*.

17. *Keep Related Words Together.* There is a loss of attention when listeners cannot see at once the right way to connect relative words and phrases to the nouns with which they belong:

Does a gentleman belong to your club with one eye named Walker?

Have you any black children's mittens?

18. *Epigram.* When you can say much in little, you can hold attention:

The child is father to the man.

There is a way of meeting error while on the road to truth.

Blame is the price a man pays for being eminent.

19. *Antithesis.* It is easier on the listener when you can set off one idea against another:

He lived to die, and died to live.

Faithful are the wounds of a friend, but the kisses of an enemy are deceitful.

20. *Balance.* Balance is a matter of using the same structure for the same kind of ideas. It helps greatly to make the meaning clear at once:

The East is given to manufacturing, the Middle West to agriculture, and it is mostly mining in the West.

Revised: The East is given to manufacturing, the Middle West to farming, and the West to mining.

21. *Direct Sentence Structure.* The listener must grasp the meaning at once; he cannot go back as a reader can and pick up what he has lost. So sentence structure must be such as to make it easy for him to get the meaning as fast as the words are uttered. The majority of speech sentences are "simple," with only one subject and predicate and nothing out of its easiest order; as,

The need of peace is felt throughout the world.

Occasionally, however, there is a place for a "complex" sentence; as,

Confronted with great difficulties, he yet pressed on to ultimate victory.

Or a truly "involved" sentence finds place now and then: as,

With three children to feed, and a sick wife, who was in reality a hindrance, yet with stout heart and firm determination, he set about to clear off the burden of debts, and, despite a gradually weakening body, finally saw himself victorious.

Yet the majority of sentences in speech should be "straight away," "direct," "simple."

C. Variety

22. *Use Variety in Words.* Improper repetition in language calls attention to words and away from the thought.

Late in *life* he began *life* in earnest.

Revised: Late in life he began to live in earnest.

Proper repetition for *emphasis*, especially in speech when the voice can make the necessary variety of changes, is, however, effective.

Too late for love, too late for joy,
Too late! Too late!

Here each "too late" should be spoken in a different *tone of voice* to get the best attention to the thought.

23. *Variety of Idiom.* Especially necessary for speech is a varied use of idiomatic language. An idiom is an accepted way of saying things, but a way that is not strictly grammatical: as, "in dead earnest," "beside himself," "for all of me," "out of luck," "all of a sudden."

Such expressions are the very backbone of conversation and plain talk: so when you wish to sound genuine and convincing in speech, you must sprinkle your language with the idiom of daily talk,—without being slangy or ungrammatical.

If you are formal and formal only, you "smell of the lamp" and "sound bookish":

He offered an argument that could not be disrupted by any known device of logic.

Revised: He put up an argument that could not be broken down from any angle.

EXERCISES

A. Discuss the following paragraphs with reference to their fitness for speaking aloud,—which are "oral" in their quality and which "written"?

(Test by *reading aloud*.)

1. "Your pedestrian is always cheerful, alert, refreshed, with his heart in his hands and his hand free to all. He looks down upon nobody; he is on the common level. His pores are all open, his circulation is active, his digestion good. His heart is not cold, nor are his faculties asleep. He is the only real traveler; he alone tastes the gay, fresh sentiment of the road."

JOHN BURROUGHS.

2. "It is strange that with all the succession of interesting novel experiences I had in Norway, there is none which stands out so clearly in my memory, after an interval of seven years, as a chance meeting with a Norwegian peasant one late afternoon as I pursued my way from Vossevangen to Eide. To give the setting I must begin at the beginning."

W. L. RICHARDSON.

3. "Why I was christened Thomas Henry I do not know; but it is a curious chance that my parents should have fixed for my usual denomination upon the name of that particular apostle with whom I have always felt most sympathy. Physically and mentally I am the son of my mother so completely—even down to the movements of my hands, which made their appearance in me as I reached the age she had when I noticed them—that I can hardly find any trace of my father in myself, except an inborn faculty for drawing, which unfortunately, in my case, has never been cultivated, a hot temper, and that amount of tenacity of purpose which unfriendly observers sometimes call obstinacy."

THOMAS HENRY HUXLEY.

4. "Dear Madam:

I have been shown in the files of the War Department a statement of the Adjutant General of Massachusetts that you are the mother of five sons who have died gloriously on the field of battle. I feel how weak and fruitless must be any words of mine which should attempt to beguile you from the grief of a loss so overwhelming. But I cannot refrain from tendering to you the consolation which may be found in the thanks of the Republic they died to save. I pray that our Heavenly Father may assuage the anguish of your bereavement, and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice on the altar of freedom.

Yours very sincerely and respectfully,
ABRAHAM LINCOLN.

5. "Fellow citizens, we cannot escape history. We of this congress and this administration will be remembered in spite of ourselves. No personal significance or insignificance can spare one or another of us. The fiery trial through which we pass will light us down, in honor or dishonor, to the latest generation. We say that we are for the Union. The world will not forget that we say this. We know how to save the Union. The world knows we do know how to save it. We—even we here—hold the power and bear the responsibility. In giving freedom to the slave, we assure freedom to the free—honorable alike in what we give and what we preserve. We shall nobly save or meanly lose the last, best hope of earth. Other means may succeed; this could not fail. The way is plain, peaceful, generous, just—a way which if followed, the world will forever applaud, and God must forever bless."

ABRAHAM LINCOLN.

6. "If it be affirmed that rime and metrical arrangement of themselves constitute a distinction which overturns what has just been said on the strict affinity of metrical language with that of prose, and paves the way for other artificial distinctions which the mind voluntarily admits, I answer that the language of such poetry as is here recommended is, as far as is possible, a selection of the language really spoken by men; that this selection, wherever it is made with true taste and feeling, will of itself form a distinction far greater than would at first be imagined, and will entirely separate the composition from the vulgarity and meanness of ordinary life;

and if meter be superadded thereto, I believe that a dissimilitude will be produced altogether sufficient for the gratification of a rational mind."

WM. WORDSWORTH.

7. "Shakespeare was an intellectual ocean, whose waves touched all the shores of thought; within which were all the tides of destiny and will; over which swept all the storms of fate, ambition, and revenge; upon which fell the gloom and darkness of despair and death, and all the sunlight of content and love, and within which was the inverted sky, lit with the eternal stars—an intellectual ocean toward which all rivers ran, and from which now the isles and continents of thought receive their dew and rain."

R. G. INGERSOLL.

8. "A man of breeding does not suppose himself to be either the sole or principal object of the thoughts, looks, or words of the company, and never suspects that he is either slighted or laughed at unless he is conscious that he deserves it; and if the company should be absurd or ill-bred enough to do either, he does not care two pence, unless the insult be gross and plain. As he is above trifles, he is never vehement and eager about them, and, wherever they are concerned, rather acquiesces than wrangles."

LORD CHESTERFIELD.

9. "Critical efforts to limit art *a priori*, by anticipations regarding the natural incapacity of the material with which this or that artist works, as the sculptor with solid form, or the prose writer with the ordinary language of men, are always liable to be discredited by the facts of artistic production; and while prose is actually found to be a colored thing with Bacon, picturesque with Livy and Carlyle, musical with Cicero and Newman, mystical and intimate with Plato and Michelet and Sir Thomas Browne, exalted or florid it may be with Milton and Taylor, it will be useless to protest that it can be nothing at all, except something very tamely and narrowly confined to mainly practical ends—a kind of 'good round hand'; as useless as the protest that poetry might not touch prosaic subjects as with Wordsworth, or an abstruse matter as with Browning, or treat contemporary life nobly as with Tennyson."

W. H. PATER.

10. "When the gentle youth break out of the High School, they not only launch on the tempestuous sea, but they also begin to ascend the ladder of fame and climb the toilsome mountain side and go into the waiting harvest field, all at the same time."

GEORGE ADE.

11. "I would as soon think of bounding a sovereign state on the north by a dandelion, on the east by a blue-jay, on the south by a hive of bees in swarming time, and on the west by three hundred foxes with firebrands tied to their tails, as of relying upon the loose and indefinite bounds of commissioners of a century ago."

RUFUS CHOATE.

12. "I would have you go out lovers of your speech. This is a time of philanthropists, but we do not need their riches to add to our common vocabulary. It is richer than that of many, of most, tongues, though we are most of us seemingly content with a very meager possession. But we do need philologists in the original meaning of that word, men in every walk of life who will use speech conscientiously, discriminatingly, intelligently, yet without pedantry or show."

JOHN H. FINLEY.

13. "Readers of Carlyle's *Journal* may recall a certain passage written in October, 1841. Carlyle was then forty-five; it was seven years since he had come up from the Scotch moors to London; his own powers seemed ill adapted to his epoch and circumstances; 'it is a strange incoherency this position of mine,' he writes—and then adds this flashing sentence: 'But what is life except the knitting up of Incoherences into coherence? Courage!'"

BLISS PERRY.

14. "Toward the preservation of your government, and the permanency of your present happy state, it is requisite, not only that you steadily discountenance irregular oppositions to its acknowledged authority, but also that you resist with care the spirit of innovation upon its principles, however specious the prettexts. One method of assault may be to effect, in the forms of the constitution, alterations which will impair the energy of the system, and thus to undermine what cannot be directly overthrown. In all the changes to which you may be invited, remember that time and habit are

at least as necessary to fix the true character of governments as of other human institutions; that experience is the surest standard by which to test the real tendency of the existing constitution of a country; that facility in changes upon the credit of mere hypothesis and opinion, exposes to perpetual change, from the endless variety of hypothesis and opinion; and remember, especially, that for the efficient management of your common interests, in a country so extensive as ours, a government of as much vigor as is consistent with the perfect security of liberty is indispensable."

GEORGE WASHINGTON.

B. In the cases of the extracts above, which do you think would not speak well? Rewrite, changing the language so that they will go effectively. Preserve the thought as nearly as possible.

C. Give one-minute talks as follows:

1. *Restate* the following topics in several ways:

- (a) Youth is the time of great promises.
- (b) The farmer is a free man.
- (c) We are at peace.
- (d) The world to-day is in a turmoil.
- (e) We are a nation of home lovers.

2. On the following subjects use *The Historical Present*:

- (a) An automobile smash-up.
- (b) The charge across the river Marne at Chateau Thierry.
- (c) The winning touchdown.
- (d) A ninth inning rally.
- (e) The fall of a building on fire.
- (f) The finish of the mile run.
- (g) Receiving the election returns.
- (h) Getting that theme in on time.
- (i) How they broke jail.
- (j) The coming of the flood.

3. Develop the following Figures of Speech; keep the same figure throughout:

- (a) Roosevelt was a young cyclone on a tear.
- (b) Washington was a solid rock in the midst of contending storms.
- (c) The crowd celebrating our victory was a whirlpool of humanity.

- (d) Her voice is a saw-tooth file.
- (e) He mumbles like a bull frog.
- (f) Love is like measles.
- (g) Hope is a star.
- (h) The movies are mental hash.
- (i) Life is an empty dream.
- (j) That man is a cur.

D. Use any themes or topics in the book for short talks: then criticise each other on the basis of Economy in the use of words:

- 1. Avoiding unnecessary words.
- 2. Avoiding too many finite verbs.
- 3. Precision in use of words.
- 4. Important words in important places.
- 5. Keeping related words together.
- 6. Use of epigram, antithesis, balance.

E. Use three-minute talks as a basis for criticism of Variety.

- 1. Change of sentence structure and length.
- 2. Variety in synonyms.
- 3. Variety of idioms.
- 4. Long and short words.

CHAPTER VI

THINKING FOR SPEECH

"Just at the age 'twixt boy and youth,
When thought is speech, and speech is truth."

SIR WALTER SCOTT.

"Eloquence is a painting of thoughts."

PASCAL.

OUTLINE

I. *Improving Thinking for Speech.*

A. Observation.

1. Training the Eye.

- (a) Colors and shades.
- (b) Shapes.
- (c) Size and distance.
- (d) Numbers.

2. Training the Ear.

- (a) Hear your own voice.
- (b) Imitate other voices.
- (c) Sing.

3. Training Taste and Smell.

4. Training Touch.

- (a) Handle things.
- (b) Make distinctions with the hands.

5. Training the Muscle Senses.

- (a) Be active.
- (b) Keep in good health.
- (c) Learn to do various things.
- (d) Have healthy emotions.

B. Memory.

1. Improving Associations.

- (a) In time.
- (b) In space.
- (c) By relationship.

2. Purpose to Recall.
 3. Live Alertly.
 4. Use the Whole Body in Recalling.
- C. Conviction.
1. Be Definite.
 2. Wait for the Facts.
 3. Be ready to Change.
 4. Ferret out Prejudices.
 5. Study Lives of Great Men.
- D. Purpose.
1. Purpose Clearly.
 2. Seek the Possible.
 3. Purpose High Things.
- E. Imagination.
1. Toning Imagination Down.
 - (a) Talk things over.
 2. Toning Imagination Up.
 - (a) Be active all over.
 - (b) Enjoy flights of fancy.
- F. Reasoning.
1. Defining Terms.
 2. Making General Laws.
 3. Making Analogies.
 4. Explaining Causes.
 5. Predicting Results.

I. IMPROVING THINKING FOR SPEECH

We have told how the body and the voice play their parts in getting other people to think and feel the way one wishes them to. We have shown the part played by language and the use of words. Now we come to a study of how to improve thinking so we can use it to good effect while speaking. Action carries no worth-while messages unless it registers and stirs up thought; voice without carrying definite ideas and feelings is but useless noise; and language that is not a carrier of thought is but vain babbling. In the same way *Thought* that cannot get out by way of Words, Voice, and

Action is a sickly prisoner and worth nothing to the world. Next we study how Thinking can be improved.

Do not forget that you already know how to think. The trouble is you do not always think clearly and effectively, and you do not always think properly *for Speaking*. To get other people to think your thoughts is a very special problem. What you are going to study here is how to *improve* your present thinking apparatus so you can use it to the best advantage in Speech.

Learn to Analyze and Criticise your Thinking. Do you ever look your Thinking over to see if there is anything wrong with it? There is not one of us whose thinking does not need some mending. How can it be improved? There is only one sure method; *know* what the parts of it are, *look over* these parts, and then *apply remedies* to such parts as need attention. We shall here divide Thinking up into its parts, and shall show how each of the parts can be improved.

The Parts of the Thinking Process. As has been pointed out in Chapter II, the main aspects of Thinking are these:

1. *Observation*; seeing, hearing, feeling.
2. *Memory*; recalling past Observations.
3. *Belief*; judgment, conviction, pet notions.
4. *Purpose*; wishes, desires, wants, ambitions.
5. *Imagination*; seeing things in new relations.
6. *Reasoning*; solving problems.

A. Observation

How We Observe. Observations are made through the exercise of our several senses. How much do you know about your senses? How many are there? The traditional number is five: sight, hearing, touch, taste, and smell. These all normal people have, and we know considerable about how they work. Yet a little study will show you many things about them that you do not know. Especially is this true of

one sense that probably you have not heard much about, but a sense that is now known to be very, very important. It is the sense by which we know what our bodies are doing; the muscle sense. Somehow you can tell whether your arm is hanging at your side or held straight out or over your head; whether you are stooping or standing erect; whether you are standing stiff or relaxed, whether you are straddling or bending over or leaning sidewise. You know this because *in your muscles* (also in the tendons and joints) there are *sense endings* that do the very same thing for you that the ears and the eyes do; they tell you what is going on in their neighborhood. So when talking about your senses, be sure to add this muscle sense to the others. It is particularly important for matters pertaining to Speech.

All our senses *tell us things*; the eye one thing, the ear another, the muscle sense another. What they tell us is the basis of Observation and the foundation of all thinking. All your knowledge goes back ultimately to what you have seen, heard, tasted, and felt. Your ability to think depends positively upon the excellence of your senses. The man who can see better than others has a better basis for certain kinds of thinking; the man of unusually good hearing can make Observations that others cannot make; the man whose muscles are alert and keen can think quicker and more alertly than those whose bodies do not know what they are doing.

We Observe All Over the Body. Some people think that we do our Observing only with our heads. That is not true; we observe *all over the body*. Of course you can understand that ears and eyes and tongue and nose are observing for you constantly, and you know well that they are all in the head. But we do a vast amount of Observing below the chin. For we are able to observe in any part of the body where we can touch things with the skin, and *wherever we have muscles*.

Just because much of our learning happens in the head, it by no means follows that our Thinking is in our heads only; it is not. *Thinking is all over the body.*

Your hands can observe for you and, to that extent, they think; you can shut your eyes, ears, and other head sense organs, and still know what your hand is writing, what it is picking up, what it is rubbing over; all done by the touch and muscle senses. You can tell when you are walking or standing still, when you are bowing or standing up, when you have your weight on your right foot or on your left foot, all without the sense organs of the head.

On a bicycle, you can tell when you are going around a corner. You can feel your way through a dark room full of furniture; you know just how far to jump to clear a fence or a ditch; your hands carry your fork to your mouth and no farther—fortunately; you can shut your eyes, reach out till you gropingly touch a wall, and then get the distance right without looking or groping; you can tell whether your body is in the right position for putting the shot, pitching a baseball, making a drop kick, serving a reverse cut, teeing off, pitching a fork of hay to the top of the load, or threading a needle.

Your body, and your *whole* body, is your observer. Remember this; it is very important for all activities in life; *you observe all over your body.* Hence you *think* all over and not in just one place. And you do it all the time; for every time you move your body you are moving muscles and these muscles are observing. It is because of these constantly-observing muscle senses that your Thought is continuous; it can go on when the eyes are shut, when the ears and other senses of the head are not working. Always your body is observing through the muscle senses.

HOW TO IMPROVE YOUR POWERS OF OBSERVATION

How can you sharpen your powers of Observation? What is usually meant by "Sharpening your wits"? Well, to tell the truth, it cannot always be done; all the training in the world cannot make thinkers out of idiots or the hopelessly feeble-minded. They are not "all there," and have not the stuff with which to do real observing. But those of us who can observe clearly enough so that our friends can trust us out on the street, or with a knife and fork, have enough to work on!

There are very definite things that can be done to improve observation.

1. TRAINING THE EYE

(a) Learn to name *colors* and to distinguish as many *shades* and *tints* as possible. This may sound odd, but you will discover that by trying this you sharpen your wits in many ways at the same time. One thing you will discover is that to be able to name a large number of colors, shades and tints, you need to be able to *talk about them*; to give them names, or numbers. Possibly some of you can remember kindergarten days when you "played" with different colored yarns or with cards of different shades. Then you learned the *names* of each. That was training in observation. Try to see new things you have never noticed before, and find the names that go with them, tag them, and you have done two valuable things to help your Thinking; you have made sure that you have observed them, and you have made it possible to use your observation, through speech, in your other thinking processes.

(b) Be sure to see things in their *right shape*. You would be surprised to know how people differ in their ideas as to the shape of things. You will notice that a table is a different

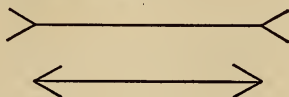
shape according to whether you are looking down upon it, up at it, from near, or from the distance. A large percentage of the differences of opinion (Thinking) which people have, arises from the fact that they do not *see* things the same way; and often enough in this matter of shape. Get a company of people to tell what shapes they see in clouds or in the wall paper, and notice how they disagree. Yet these things can be seen in definite forms that will measure out by a ruler. Get as near as possible to stating your ideas of shapes correctly.

(c) *Observe Size and Distance with Care.* Ask five people how large the moon is when it is full. One will tell you it is as large as a dinner plate; one, as large as a wash tub; one, as large as a silver dollar; and another, as large as a water tank! Well, what *is* the size of the moon? A relative matter, of course. To be a keen observer of size, know how far away the object is, how near to other objects. In any case remember that to talk about the size of the moon you have to do something more than look in the moon's direction; you must take other objects into account. Practice in this sort of thing is good practice in observation, learning to tell things apart.

EXERCISES

1. Set a book on end on a table and then go across the room and mark on the door the height of the book.
2. Which is higher, the tallest factory chimney or the tallest church steeple in your town?
3. How high is fifty feet? as high as your school house? or as the second story of the building?
4. How many round objects are there in the room where you are?
5. Is a railroad engine as long as your dwelling?
6. Is a Ford car with its top up higher than a street car roof?
7. Who rides higher in a railroad train, the engineer or the passengers?

8. Does a room look larger when empty or when full of furniture?
9. Which of these lines is longer?



(d) *Be Accurate in Counting.* A small boy tells about "a thousand dogs" running down the street; then he reduces it to fifty; next insists that there must have been twenty, and upon an accurate count finds out that there are nine. Inaccuracy in numbers is one of the commonest forms of poor Observation. Numbers play a very important part in our Thinking, but about them we are strikingly careless. Just to suggest that there are many things of this kind we do not notice, answer these questions:

How many steps lead up the front door of the school house?

How many seats are there in your "home" room?

How many teachers are there in your school?

How many cousins have you?

Which has the larger number of students, your first class of the day or your second?

How many aldermen or commissioners has your city? or how many supervisors are there in your county?

2. TRAINING THE EAR

(a) *Listen to Your Own Voice.* A good way to try out the accuracy of your ear is to notice what your own voice does. Find out whether it goes up or down, or both, and on which syllables it goes up and on which it goes down. Observe whether you talk on a high pitch or a low; how loud you are; whether you are smooth-voiced or rough. Listen to see if you pronounce words the way others do; notice how they sound their vowels and consonants, and what their voices are like for pitch, loudness, speed, and smoothness.

(b) *Imitate Sounds from a Phonograph.* Listen to a talking record on the phonograph and see how well you can make

the same kind of sounds. Can you laugh like the funny man? growl like the man who is acting the part of one angry? simmer like the sweet young thing? Can you tell when their voices go up and when down? Slow down the record and notice the slides and pauses and prolongations of the sounds. All this is the best of ear training, both for general Observation and for speech training.

(c) *Sing*. Singing is good training for the ear. In reality you cannot sing unless you can hear. Singing without trained ears is not possible. Singing will help you work up a wider range of pitch, a better smoothness to your voice, and better breath control. But you cannot make progress in it until your ear tells you the truth about what the voice is doing.

3. TRAINING TASTE AND SMELL

A trained sense of taste is very important indeed for health and happiness in life, but it does not have a very close connection with better speaking; so we need pay no special attention to it here. Yet to be a better thinker and doer, cultivate the ability to discriminate tastes. As you grow older you will find delight in being able to discriminate between different kinds of food, different types of the same kind; while to have a keen sense of smell marks one as being in the way to enjoy delights that others must miss. Any addition you make to your ability in discriminating differences through any sense organ, is so much added to your powers of observation.

4. TRAINING TOUCH

(a) *Handle All Sorts of Things*. You do an amazing amount of thinking with your hands. Blind men and deaf men by training their touch can perform what seems like miracles; simply because they work at it. Shakespeare puts the case for them when he says,

“Dark night that from the eye his function takes
The ear more quick of apprehension makes.”

Many boys and girls are too fortunate in not having to struggle to learn the use of their hands. They have everything done for them, and get lazy. The unfortunate blind man learns to get about by sense of touch; the deaf man sharpens his eyesight and studies faces and lips. Let those especially who feel that they “do not have to work with their hands” look to it to see that they give themselves this very fundamental training in thinking that comes with trained hands. Make your hands busy handling things. A characteristic picture of the feeble-minded person is one sitting with folded hands; useless.

(b) *Practice Making Distinctions with the Hands.* Try feeling your way through a room by your hands; it helps sharpen your wits. Pick up all kinds of objects with the eyes shut and tell what they are. Feel various kinds of cloth and tell what material and weave they are. Get a “feeling acquaintance” with stuffs and fabrics. Helen Keller can read talk by placing her hands on another person’s larynx and lips.

5. TRAINING THE MUSCLE SENSES

(a) *Be Active.* Training the muscles is one of life’s most important tasks. If you are a “live one,” and not a “dead one,” you must have trained muscles, all over the body. Sluggish people never can think well; the best thinkers are usually well-muscled and they use about all the muscles they have. People who were once mild little boys and girls, not doing anything very actively, and who have grown up the sitting kind, are not keen thinkers. Sometimes they can get on by limiting themselves to one kind of thinking, like writing verse or playing bridge or manipulating the stock

market; but in general their thinking does not prepare them to fit into life in the large and to enjoy it. They are at least one-sided thinkers, with crotchets, mental twists, and peculiarities; they are always "odd."

If you wish to find a good type of man almost anywhere and under almost any circumstances, take the man who has been active in bodily work and athletics all his life and has at the same time studied hard and read widely. You will always find a fine type of person in the athlete who likes books and study and experimentation.

(b) *Keep in Good Health.* How often do you find a chronic sick person who is really a valuable thinker? Once in a while you will encounter such a one. He is just like the blind man who learns to walk about with a cane; he *makes* himself overcome his trouble. And that is most noble. But all of us, when we get sick enough, do not care to think hard, and cannot if we would. Why? Because our muscles have much to do with how hard and straight we can think, so that when they get flabby under sickness, they do not tell their part of the story in the process of Thinking. Man is pretty badly lost as a knower and observer when he loses control of his muscles. Notice how distracting it is when your arm "goes to sleep;" just your arm!

(c) *Learn to Do Various Things.* Be handy; active of leg and back; working all over and *all in one piece*. Why do so many country boys do well in intellectual pursuits in city life? They have learned to use their arms and legs and backs and hands. City boys who do not work with hands, backs, and legs have to engage in plenty of athletic sports to keep from developing flabby thinking apparatuses. Those who just "hang around" are as good as lost, for it takes thinking to get anywhere nowadays, and the one who grows up inactive and lazy simply cannot know the things that come to those who use all the body they are endowed with.

So anything you can do well, when it is done whole-heartedly, will help your powers of Observation and your Thinking. Manual training, sewing, tennis, golf, work in a factory or on a farm, setting-up exercises, drills, dancing, gymnastic training, football, and baseball—all these help make the body a trained and competent Observer.

(d) *Have Healthy Emotions.* Much of the vigor and strength of your Thinking depends upon the kind of emotional experiences you have; your joys and sorrows, delights and regrets, likes and dislikes, loves and hatreds, yearnings and aversions. These same emotional experiences always mean that you are exercising many of your muscles, thus giving yourself sense impressions from the muscles. Some emotions make you healthy; others make you dull, overwrought, or sluggish. Keep the better, happier, cleaner emotions in the ascendancy, and you will find your Thinking more to the liking of your own conscience.

B. Memory

Observations are the beginning of Thinking and knowing. But they do not help much unless we can store them up and use, not only those of the present, but those of the *past*. This we do by Memory. Memory is the using of past Observations. Without Observations we cannot get started on Thinking; without Memory we cannot keep it up. So to be a thinker of any power at all you must have a good Memory.

Some people say that Memory cannot be improved. That is true; yet not true. There is no such thing as *Memory* that works in you apart from the rest of you; what we are really talking about is *memories*, individual recollections of this, that, and a thousand other individual Observations. You cannot improve *the* Memory because there is no such thing as *the* Memory to improve. But you have hordes of *separate*

memories, and you can (1) add to the *total supply* of these and you can (2) so observe that you will better remember what you experience.

MULTIPLYING MEMORIES

Obviously the very first necessity for having plenty of Memories is to have made plenty of Observations. If you cannot, will not, and do not make Observations, don't worry about Memories; you will not have any. In fact you won't have enough mind to worry with. It is only the observers who get on in school and in life. So take the exercises on Observation seriously and *see* what is in the world around you.

1. IMPROVE ASSOCIATION OF IDEAS

Do you know *how* you remember? It is rather simple; "one thing recalls another," which means that what you see or hear or feel recalls something like it in the past. This is what is called *Association of Ideas*. Without Association of Ideas there can be no memories; for unless present Observation brings up Observations from the past, you cannot recall. There is no reservoir, no bank on which to draw, except in a figurative way of speaking. What actually happens is that something you observe now is like something you have observed before, and the present Observation causes you to *observe again* the Observation from the past. It is actually reproduced; you actually do it over again.

These Associations come in trains or chains; they are bonds with the past. They come to you from a present experience, which may be a sound, a sight, a smell, a bodily position, something said or read or thought. To note how this works, perform the following experiment:

EXERCISE

1. Start with the word *man* and without pausing to worry about what you are doing, and without any strain over the matter, set down on paper the *first ten words* that "pop into your head." These will be a *Train of Associations*. You cannot always discover how you got from one word to the next, but in every possible case there is some associational train that led you on.

2. Write the first ten words suggested by each of these words:

fire	love
home	velvet
fight	dance
beefsteak	roses

You will discover that you make some rather odd chains; but whatever they are, they will be a kind of record of your past observations.

(a) *Association by Position in Time*

The easiest kind of Association Chains are those made about things that are placed next each other in time or in space. If I say *Friday*, it is easy for you to think of *Saturday*; if you think of what happened last night, you can then better remember what happened yesterday afternoon, and having remembered that you can recall the events of that morning. What happened last week helps bring back what happened the week before. If you can recall where you were last January, you have a better chance of making out what you did last Washington's Birthday. This is a very common kind of Memory, by Observations *connected in Time*.

EXERCISE

1. What men's names are suggested to you by the year 1066?
2. What event is suggested indirectly to you by the date 1490?
3. Go back in thought to a week ago; find one thing you did that day, and with this as a starting point name 10 acts of that day.
4. Write down ten events of the tenth year of your life; find one to start with and note how it leads to others.
5. Give the details of a picnic a year ago; of a trip to a circus;

of a party of last winter. Find a starting point and work out the details from that as a base.

6. Recall a face; write down six incidents that the memory of it brings up.

(b) *Association by Position in Space*

When you have ever observed two things *side by side*, you can always recall one of them more easily by recalling the other. We get these side-by-side Observations chiefly from three senses; sight, touch, and muscle activity. They are very common, giving us a decided majority of our Observations; inasmuch as most of what we know first-hand comes from seeing, touching, and bodily action. Recollection of things that we once perceived together is so easy and common that it is the kind that the feeble-minded can use, and about the only kind. So if you cannot associate and remember by chains of things together *in space*, you are really pretty bad off.

EXERCISES

1. Recall a body of water; what else do you see? Write a list of twenty objects.

2. Recall a face; describe the clothes that went with it.

3. Start at any point in a remembered panorama or landscape view; add the other details; note how you move by *nearness in space*.

4. Start the first bar of a tune; note how easy it is to go on with the song. Try to sing it backwards by bars or phrases.

5. Try to stop chewing candy or gum once you have started to eat or to chew.

6. Wind up for pitching a baseball and note how much easier it is to throw than to stop. Get ready to serve a tennis ball, say "thirty all" and notice how hard it is not to continue serving the ball.

7. Shut your eyes and feel of things on your desk; what you touch will tell you where other things are. Each new touch will give you more associative memories.

8. Playing the piano or writing on the typewriter, as soon as your hands locate a given note or letter, you know where the others

are. Study this to see how it is done, and to find out how *alert* you are.

9. Practice remembering more observations from each thing you recall in sight, in the motion of your muscles, and in the sense of touch. Make longer and longer lists. Learn also to do this quickly and without hesitation. Also learn to pick the things most worth while, the beautiful, the useful, the helpful, the rich and valuable.

(c) *Association by Relationship*

The other kind of Associative chain, the kind that bespeaks the best mind, is that by *Likenesses and Differences*. This is the basis of your deepest Thinking. If you cannot remember things in this way, you need some hard work in Observation of something other than the obvious. If I say "bread" and you say "butter," or if I say "yesterday" and you say "today and forever," or if I say "Mutt" and you say "Jeff," there is no evidence of very great thinking power there. That is the commonest and cheapest kind of association; association by *similar sounds*. If I say "white" and you say "black" or if "tall" brings "short," or "dark" brings "light," that is a bit better; *contrasts* are not so easy to make as the mere going on with similar sounds as in "yesterday—today and forever." Yet it is still easy and cheap Thinking.

The really hardest kind of Association, and the most valuable kind of remembering is that by *Likeness*. Examples will illustrate this; the term by itself does not mean much. Note these illustrations:

If I say "great" and you say "Napoleon," there are two or three links in the chains involved, and that is to your credit; you are a faster and richer thinking machine than the man who can only say "Cæsar"—"Great Cæsar."

If I say "Napoleon" and you come back with "Bona-parté," that is less to your credit than to be able to remember next, "Austerlitz" or "Waterloo" or "Wellington." Better

yet if it makes you think of "empire," "power," "how are the mighty fallen." These represent jumps, *relationships*, the use of two or more links not mentioned. This ability to bridge gaps is the most valuable kind of memory.

If I say "Rah, rah," and you think only of the rest of a football yell that contains it, that is less to your credit than if you think of the moment of victory at some previous triumph or of the need of getting up a mass meeting to back the team.

EXERCISE

Use the following words as the basis for associative trains; after each word write out ideas that it calls up, especially ideas that are connected as those in the examples above.

For example: *river*; skating, ice-boats, steam-boat whistles, boating parties, Congressional appropriations, Washington at Trenton.

ghosts
bread
virtue
war

brotherhood
Washington
fear
thinking

2. OBSERVE WITH THE INTENTION OF TELLING ABOUT IT

Tightening associations thus helps Memory. Practising recall and widening associative steps help also. Another aid now is to *plan to talk about the things to be remembered*. If you will but *make up your mind* that you are not going to let this or that slip, you will find that it comes back more easily and surely. When seeing or hearing or feeling something that you hope you will not lose for the future, say to yourself, "I will remember that." Then go right over in mind the process of seeing it or hearing it or re-enacting it. This will always add to the likelihood of getting it back when you want it.

The very best way of all for doing this is to *talk about* the thing you are planning to remember. Tell somebody about

it. Even better yet, *write* about it; put it into a letter or a theme. Things you clinch that way are pretty likely to stay with you. You can even do your memory a world of good by talking it over *with yourself*. Your thinking is but a kind of inner talking to yourself anyway; so get the habit of "going over it in your mind" by means of this silent speech to yourself. It is one of the surest ways of remembering. Use it freely.

3. LIVE ALERTLY AND ALL OVER THE BODY

Your most vivid recollections, without exceptions, are those of things that occurred to you when you were excited, angry, frightened, exalted, or in some other kind of intense emotional state. Emotional memory is the one best kind. Go back in your memory to the very earliest recollections you have; they will invariably be something that came when you were excited; when you were very much wrought up all over the body; something into which you plunged or were plunged with every limb, muscle, and part of the body alertly active; when you trembled all over, strained eagerly all over, were glad all over, were hot or cold all over, or were "completely absorbed" with what you were doing.

The only way to use this circumstance to help your Memory is to be a "live one" now while you are yet young. It is the active boy or girl who has the best basis for remembering; the poky, lazy ones have troubles when trying to use their past profitably. They remember for the most part only troubles and slights; such experiences are emotional, and are remembered. But they cannot remember the lively, happy things of their past, because they have not deeply experienced them.

4. RECALL BY USING THE WHOLE BODY

Have you ever studied *the way* you bring things back to mind? It will pay you to watch yourself. This is the chief point to note; *The more you use your whole body in trying to recall something, the better your chance of success.* Just watch somebody trying hard to remember. He will lift his head, then turn it this way and that, then sit back or lean forward, then twist and squirm in his seat, then shift his feet and kick around with them, and finally will get up and even pace the floor.

Our difficult remembering we do in just that way. What is more, you will notice while you are trying to remember, that you harden almost all your muscles; head, neck, arms and hands, back, trunk, and legs. Most especially you can feel the heavy, tight feeling around the abdomen. All this is part of the attempt to bring back the *muscular position* in which you were when you did the thing to be recalled. At the time of doing it the first time, your muscle senses observed how you did it or how you sat when you heard it or stood when you saw it, and they remember. If, now, in the attempt to recall you get your body in something of the *same position* as before, you have a better chance to bring back the past event. That is just why we squirm, twist, and pace the floor in order to remember.

This fact is particularly valuable to the public speaker. When he forgets what he intended to say, his best cure is to *move about* on the platform, while the very worst thing he can do is to stand still getting more frightened and farther removed from the chance to remember. You have noticed speakers pull out a handkerchief, affect to cough into it, step about a bit, clear their throats, repeat what they have just said—and then catch the thing they were hunting their mind for. That is the right way to do it. Standing still only

makes it more and more impossible to get the body in the right position for remembering; moving about gives you a chance to get into the right bodily position.

EXERCISE

1. Name an event in history the date of which does not come to you readily; make an effort to recall; note how you do it.

2. Try to recall a tune. If you have trouble, arise, walk, and try to catch the rhythm. If you can catch it, note what it does to your recall of the tune and the words.

3. Recall how it feels to row a boat; do it first sitting limp, then tensing the muscles that one uses in rowing.

4. Recall the face of one with whom you have argued; stand up in an energetic position as a man would when arguing; note the effect upon your memory.

5. Learn a poem to recite, just well enough so that you can barely get through with it; sit while you learn. Then note how much effort and time it takes to recall it accurately.

6. Learn another poem; this time do it while standing up and walking about. Recite it first sitting, then walking, and note the different effects.

7. Study a language lesson sitting down all the time, and take note of how well or how poorly you get it and how well or poorly you can recite or translate. Then learn an equal amount standing up, and note the difference.

8. Read equal amounts of translation; do one by yourself sitting, the other talking it over with another person. Note the difference in your ability to recall next day.

C. Conviction

Observe and Remember. If Observation is the basis of knowledge and thinking, and if Memory is the means of using both past and present, then clearly your Beliefs and Convictions rest upon observing well and remembering clearly. There will be little for you in this section if you are a poor observer and an inaccurate rememberer.

Learn from Everything. This is a large world and full of interesting things; he is a poverty-stricken person who does

not know how to get rich with knowledge, experience, and truth. You are here to learn; learn little and be wretched, learn much and be happy.

Books provide much knowledge; read many and all kinds. School gives you a start toward thinking and learning; get all you can of it. Life teems with lessons; learn them. Listen to the sages, but talk with little children; read what men have written, but read the deeper lessons that lie in the trees and the waters and the skies; meditate in the night watches, but be *in* and even *of* the world of men and affairs and action and struggle. When Wordsworth at the breaking of the French Revolution said,

“Bliss was it in that dawn to be alive,
But to be young was very Heaven,”

he meant not only the stirring days of the new freedom for mankind, but he meant the eternal opening out of youth into the delights of manhood and womanhood. To be young in any age is to have the chance to learn, and that is the most heavenly heaven of all.

1. BE DEFINITE; COMMIT YOURSELF

What we mean by the “spineless” man is the poor worm who has no opinions, who knows nothing for sure, and who is always certain the other man must be right, that if he himself thinks a thing there can’t be much in it. Manhood is, from one point of view, synonymous with having real opinions with a bone up their backs. Says Emerson, “To believe your own thought, to believe what is true for you in your private heart, is true for all men—that is genius. Speak your latent conviction and it shall be the universal sense.” We cannot all be geniuses—that would be rather hard on the world—but we can all believe our own honest thoughts.

So one of the first things to do to improve conviction—if

you need to improve it—is to take a definite stand on the things that concern your life. Be able to take sides on important matters of everyday living. Decide what moral standards are best; don't shilly-shally over that matter. Decide what heroes you will follow; don't separate yourself from some guiding influence. Know what you believe about your relations to your fellow man; don't drift in your social life. Make up your mind as to what sort of achievements are most worth while in life; don't wait for accident to decide your fate.

2. WAIT FOR THE FACTS

Yet this advice must be applied with discretion and good sense. Wait till you are sure of your facts; and don't invent your facts to prove your preconceived notions. Some boys—and some girls—make themselves rather ridiculous (and this includes boys and girls of all ages) by making up their minds on all sorts of questions before they have been exposed to the facts in the case; and then, having committed themselves, they turn around and make up "facts" to defend their position.

One of the queerest things about this queer human race is the way men spend their lives trying to defend their mistakes. Some unlucky day they commit themselves before their little world; they say, Thus it must be! This is the law! I know all about it! Listen to the mouthpiece of Truth! And there they stand committed; sometimes stark naked—as to facts to cover them. So what do they do? Well, the weak ones of this type have only one way out. The strong ones have the grace to say, "I was mistaken," but not the others. It was of them that someone said, "Whom the gods would destroy they first make mad." The man who must always be right, who cannot know the comfort of acknowledging now and then that he may possibly be wrong, thinks he must scour the ends of the earth, not to find the facts, but to *defend*

his past position. He always ends by being more sure than ever that he is right, and is believed by no one but those as blind as he. He is the man who offers, not reasons, but excuses. While you are yet young, learn to find the facts.

EXERCISE

1. State your preference for a political party; how did you come by it? from facts, or from inheritance, or association?

2. Do you like or dislike the governor of your state? Why? How much is your opinion based upon facts and how much upon feelings? or hearsay?

3. Do you like to read Shakespeare? If not, are you sure you have given Shakespeare a trial? Are you sure you are not merely revealing your own laziness? Look up the facts.

4. Do you prefer one daily newspaper to others? If so, on what do you base the preference: better news service, better type and form, more intelligent and enlightened political opinions, or just because your family has always taken it? Study the paper carefully and see if it is what you say to yourself you have always thought it to be. What are the facts?

5. Which is true: We need heavier taxes; we need lighter taxes? Why? Are you merely echoing popular phrases? What facts can you discover?

3. BE READY TO CHANGE OPINION

Habitual Thinking. "It is a present custom for members of the English Parliament to bow three times before taking their seats. An American, mystified by this strange custom, inquired the reason for it. He was astonished to find the Englishmen could not tell him. But after much research the mystery was cleared away. The buildings of Parliament had once burned, and the members were quartered for a period in St. Stephen's Chapel. Having the altar of the church before them, they made the customary bow to Father, Son, and Holy Ghost. When they moved into their present abode they did not take the altar with them, but they kept on bowing nevertheless."

Fickleness in opinion is no particular virtue; but neither is *setness* of opinion. The old adage has it, "It is only the fool who never changes his mind," and there is much in it. It is a blessed and happy privilege to be able to acknowledge one's mistakes and to try again to capture the elusive goddess Truth. Emerson, who exemplified beautifully his own teaching, tells us, "A foolish consistency is the hobgoblin of little minds." Nothing is more silly than a young person who knows he has to be right about everything. School-boy epithets about the state of his head are none too severe; almost any hard name does him no injustice. Even in our elders a cement-set state of mind is neither comfortable to one's friends, profitable to oneself, nor of aid to the community. "Hardshells" are not good for this world as we know it.

So there you have it: Be not too positive nor yet too uncertain. There is no perfect rule. The thing that will help you most to improve your powers of Conviction and Belief is to keep an open mind, listen much to people who know more than you, read widely and well, talk enough to keep in practice, and know that there is an ocean of Truth in this universe which no one person can encompass. But still "Speak your latent conviction." Speaking it will do you good on two counts: First, it will help you clarify your ideas; and, secondly, it will set the pack of the world's truth-seekers at your heels.

EXERCISE

1. Make an inventory of real convictions you are prepared to back up with facts.
2. Find some prejudices that are based upon your *wants and wishes*, and not upon facts.
3. When you hear others talking observe which of their beliefs are crotchety prejudices, and which are the result of gathering facts.
4. In the following passage which statements do you believe? Why? Which do you reject? Why?

(a) "We (the American People) have never sought and never will seek to build ourselves up by trying to pull others down. We are not seeking for new territory; but the events of the past few years have forced this country to the front, and we are today one of the great world powers. There is no danger of any power attacking us by land, for there is no power on the face of the globe that could for one moment maintain a footing on American soil. The danger, if any there be, will come from the sea, and it seems to me that it is clearly our duty to be in a constant state of preparation. We can assemble in a comparatively short time a million or more fighting men, but we cannot improvise fleets, we cannot improvise officers and crews, nor can we improvise ammunition. It is necessary, therefore, that we always be prepared, for a well-equipped and well-manned navy is the surest guarantee of peace, and the safest and surest that this nation can have."

(b) "Toil must be taught in the home and in the school. The editor of the 'Ladies' Home Journal' or some other ladylike man may write an editorial telling you that you are working your pupils too hard, but for every boy who has broken down from over study there are half a dozen who have broken down from over tobacco. And for every girl who has broken down through overstudy there are half a dozen who have broken down through over society, overdress, and late hours—trying to be women before they are through being girls."

4. FERRET OUT YOUR PREJUDICES

Everybody has prejudices; we could not get along well without them. They seem to be a part of the backbone of our Thinking. We cannot know all the truth, yet we need some kind of principles and convictions to go on; we cannot live without steam in our mental boiler or guide posts to our way-faring feet; and our convictions—including our prejudices—are just these things: steam or guide posts, as you please to view them. They not only keep us going but they give us a definite direction. So, being unable to know all there is to know, we pick on such convictions as suit us and then go ahead, for weal or woe.

A *prejudice* may be defined as a belief or conviction

(sometimes thought of as "what I *know* to be so") for which your reasons are *wishes* rather than facts. All of us believe what we want to, if we want to hard enough. Everyone wants to believe that his family and friends are as good as anybody, and he steadfastly believes so. We want to believe that the church we have grown up in or with which we are affiliated is the best, and so we believe it. We want to believe that the political party for which we have shouted and to which we have publicly committed ourselves, is the only one that is right, honorable, and "fit to govern."

The thief wants to take money where he can get it, so finds it easy to believe, "Society owes me a living." The corporation lawyer wants to take money where he can get it, so finds it easy to believe that his corporation is "as honest as any other big business concern." The merchant wants profits, so has no trouble believing that giving short weight or charging unfair profits is "acceptable because a trade custom." The school-boy politician wants office badly enough to accept the doctrine that "all's fair in politics." The boy or girl dabbling in questionable activities finds a comforting defense in "Everybody else does it," or "If I don't do (or take) this somebody else will; I might as well go ahead."

All Have Prejudices. Now do not mistake; all of us have just such beliefs; we cannot help it; the world offers so many facts that we simply have not time and strength to collect all the evidence behind any one belief. So we take what facts we can get, and then *go ahead*. That is really the vital thing, going ahead. There is no standing still in life; we move forward or we move backward—or else we stagnate, rot, perish in our tracks. The important thing is to *know which* of your beliefs are the prejudices based upon selfish desires, and which will stand the test of facts and truth.

It is no sin to be in the wrong; you have the very best of

company in that; everybody is so some time, in some way. The evil part of it is to *go on* being wrong when you might as well, by facing facts, be right. And this can be done only by *wanting to find the truth* just as hard as you ever want to get money or position or fame or bodily indulgence. Fix your mind on a determination to *get facts* even though they hurt, and you can crowd your lower wishes and desires back into the place where they belong.

So run down your prejudices. The very best that can be done about your unhardened and unfinished beliefs is to know that that is just what they are. If you have a pain, you do well to know in what joint or muscle or limb. Then, having weaknesses in your thinking, find out as fairly as you can in which of your mental joints or limbs they are. Just to know that your insistence upon the infallibility of this or that political party or the superiority of your social set over all others, is a "wish fulfillment" and not a fact-established truth, will help keep you from making yourself foolish by displaying such convictions. Spare yourself as much ridicule as you can. "Know thyself" means, "know which of your convictions are wish prejudices and which are verifiable truth."

EXERCISE

How do you explain these people? Give a short talk in class on:

1. the salesman who tries to make out that his goods are perfect and that those of his competitor are sadly defective.
2. the politician who finds nothing wrong with his party and nothing right with the party of the opposition.
3. the preacher who quarrels in his sermons with other denominations of the same religion worshipping the same God.
- ✓ 4. the housewife who haunts the movies and neglects housework and explains that "she just must have relaxation and inspiration?"
5. the man who believes he is of better blood than others just because his ancestors had more money.
6. the mother who believes her son or daughter can never do wrong.

7. the man who thinks the members of his profession are a bit better than anybody else on earth.
8. the man who sacrifices his life for another.
9. the people who serve humanity in simplicity and gentleness?
10. the grafting politician who is yet good to his family and pays his debts with scrupulous promptness.
11. the man of strong religious bent who "shaves mortgages" and "grinds the faces of the poor."
12. the man who believes in his country and is willing to die for her.
13. the martyrs of the church.
14. the mother who sacrifices for her children.
15. the business man who feels he must go on making money after he is rich.
16. the philanthropist, the man who believes in the doctrine that "It is more blessed to give than to receive."

5. LEARN HOW TO BELIEVE FROM THE LIVES OF GREAT MEN

Every man or woman who ever received the approval of his fellow man, must be counted a great *believer*. Every man or woman who has done a great work in the world is a great believer. Every man or woman who wishes to make life count for blessings and success must be a great believer. The heroes of *faith* are the greatest heroes of all. Columbus firm in the faith that he could sail into the west and find a way around the world; Washington believing with all his heart, amidst an almost universal scepticism, that the American cause could triumph; Lincoln holding fast to his conviction that the Union could and must be preserved—these men are great because they believed greatly. James Otis believed that it was wrong for the king to impose unjust taxes, and his belief made him a voice crying for American independence; Daniel Webster believed that this country must find safety through the Constitution, and he believed it bravely and powerfully against all opponents; Wendell Phillips, William Lloyd Garrison, Henry Ward Beecher,

believed that slavery was wrong and must be abolished; Robert E. Lee and Stonewall Jackson believed powerfully that they fought a just fight; Roosevelt and Wilson believed in the honor of America, in her mission to lead the world to peace, and in the dignity of the common man the world around—and all these men we honor and revere for their faith; for by their faith they have verily moved mountains of fear, of prejudice, of ignorance, and of misunderstanding.

Do you know any reason why you should not be one to hold a great conviction, to test it in the crucible of facts and truth, to refine it and shape it into a thing of power and beauty, and then with it to work a good work upon the world in which you live and which has given you life and being? Attend to Emerson when he says, "Trust thyself; every heart vibrates to that iron string. Accept the place the divine Providence has found for you; the society of your contemporaries, the connection of events. Great men have always done so and confided themselves childlike to the genius of the age, betraying their perception that the Eternal was stirring at their hearts, working through their hands, predominating in all their being."

EXERCISES

1. Write out what you find to be the great conviction in the life of any of the following men and women: tell the class in a short talk:—

Moses
Socrates
Aristotle
Demosthenes
Cæsar
Cicero
Augustine
Savonarola
St. Francis of Assisi
Peter the Hermit

Milton
Cromwell
Lord Chatham
Gladstone
John Bright
John Huss
Luther
John Newman
John Keats
William Wordsworth

Jean Jacques Rousseau
Isaac Newton
Descartes
Lavoisier
John Paul Jones
Charles Darwin
Henry Clay
John Calhoun
Daniel Webster
Wendell Phillips
Tom Corwin
Matthew Arnold
John Locke

William James
Horace Mann
Henry W. Grady
Booker T. Washington
Marshall Joffe
Ibsen
Susan B. Anthony
Frances E. Willard
John B. Gough
Theodore Roosevelt
Woodrow Wilson
Samuel Gompers
Madame Curie

2. State what these convictions will lead to in life:

- (a) All that glisters is not gold.
- (b) Nobody will ever find me out.
- (c) The world owes me a living.
- (d) I am just as good as anybody else.
- (e) "My sins as scarlet are."
- (f) It is more blessed to give than to receive.
- (g) The just shall live by faith.
- (h) Man wants but little here below.
- (i) He who would lose his life shall save it.
- (j) Our party can do no wrong.
- (k) My convictions are beyond any man's criticism.
- (l) The truth is known by "me and my crowd" only.
- (m) High profits are all right if you can get away with them.
- (n) Sin is not in doing wrong but in being caught.
- (o) It is in ourselves that we are thus or so.
- (p) I am the captain of my soul.
- (q) "Let me have two years of the present profits and I don't care what becomes of the U. S. A."
- (r) "These miners are only Wops and Hunkies, and there's no use trying to help them to be anything else."

D. Purpose

With Observation turned into Memory and Memory used in fixing Belief, you have laid the foundation for using your Thought in Speech. Observation, Memory, and Belief are

at the bottom of all Thinking; without them no Thinking is done. Now, in using them so as to get other people to think and do as you would have them, something more is needed; they must be put into an effective gun and shot at a definite mark. Speaking is just a matter of taking what you have learned and using it to influence other people.

1. STATE YOUR PURPOSE CLEARLY IN WORDS

It is pretty good advice to keep from talking unless you have something to say. What do we mean by "having something to say?" Just having some *words* we can use? or making *sounds* one after the other? or giving a moving picture of our mind at any one time with all its random *wanderings* and *meanderings*? Hardly; when we speak of "having something to say," we imply having something *definite* to say, having a *particular thing* we want to talk about; but better yet, having a definite, particular thing *we want to do* to the man or audience we are talking to. Unless you know what it is you want others *to do*, then you are the person at whom the following remarks may justly be directed: "He doesn't know what he is talking about," "He just talks to hear himself talk," "He is merely a bag of wind." "Rave on." "Turn off the gas metre," "Hire a hall."

There is just one cure for this: *know what you want done*, and be able to state it to yourself in words. Here are some of the things you are likely to be asking of your listeners and observers:

1. *Listen* to me while I talk.
2. *Get* this statement.
3. *See* this picture I paint for you.
4. *Understand* my position.
5. *Be tolerant* of my point of view.
6. *Accept* my contribution to the subject.
7. *Fix* this point in your mind.

8. *Mend* your conviction to suit these facts.
9. *Change* your mind on this point.
10. *Learn* this lesson.
11. *Change* your habits.
12. *Go* with me.
13. *Do* this, *do* that, *do* any of a thousand things one can ask.
14. *Give* your influence, your efforts, your money.
15. *Sacrifice* for this cause.
16. *Live* for country, for home, for humanity.

2. GO AFTER THE POSSIBLE

The wildest thing a speaker can do in private or in public address, is to ask people for what they positively cannot or will not do or give. Salesmen, orators, statesmen are forever knocking their heads against stone walls asking people for what they do not have or will not give up. To know ahead of time what the possibilities are in the man or woman you are dealing with is to go far toward making yourself able to Think for Speech. If you do not "know your man," you are merely shuffling around in the dark; you are shooting at the flock; you are merely having a good time by yourself with nobody else interested.

Do not carry coals to Newcastle, iron products to Pittsburgh, meat products to Chicago. Trying to sell phonographs to the deaf and picture books to the blind is all too common on the public platform and in business. Men of wealth are not interested in tirades against property; hand workers doze off on the subject of the daily art life of the Greeks; wage earners of all kinds are not interested in defences of aristocracies of money and privilege. High school students wriggle in their seats and think about the next athletic event or the latest social affair when a dignified gentleman of importance tells them about the duty they owe to classical culture. Salesmen are continually trying to sell to people who have no money; preachers trying to save the souls of

those who consider themselves adequately provided for spiritually; politicians trying to convince people that black is just a dark gray, and that the safety of the republic depends upon having in office only the men who talk their kind of political jargon.

Know People. There is only one cure for this everlasting mistake of missing the mark or of having no mark at all. It is to *know people*. If you are the kind of youth who sweetly has convinced himself that he understands all the problems of the universe, who blushingly knows just where the man can be found to give the answer to all the world's vexing problems, who tells everybody just where everybody belongs and what he should do in life—then you are the one of all men most likely to stand before people and try to sell coal to a coal mine or to offer conversion to the converted or to convince the unconvinced. Nobody knows enough to accomplish those things.

But it is quite possible for you to know more than you know now and more than many other people ever will know. Learn to read human nature. Learn how other people think. Study their powers of Observation, Memory, Conviction, Purpose, and Imagination. Know what they desire most, what they reject, what they love and what they hate, what they think false and what they feel sure is true. There is no more vital way of keeping from being a bore in conversation and a nuisance on the public platform than by knowing the inner thoughts, feelings, hopes, and yearnings of the people you are trying to make think your way. The Purpose part of your Thinking for Speech is useless to you unless you guide it by knowledge of people.

So when you feel that you must speak, be sure your Purpose is something more than just exercising your vocal organs and pumping your diaphragm. Somebody has invented a none-too-elegant term for this useless exercise of the speaking

apparatus; he calls it "jaw bone." His advice is "Beware Jaw-bone." It is worth heeding. Start with a clear idea of what you want, phrase it clearly in words, and then make sure it fits the people to whom you are going to say it.

3. DARE TO PURPOSE HIGH THINGS

Be cautious, be wise, be informed; all these you must be to influence others. But you must be something more; you must be brave. If you will survey the successful men and women you know, you will find that they are the out-reaching kind; they leave their moorings now and then and launch out into deep water. The American type is becoming more and more what is called, in our made-up language of the newspapers, the "go-getter." If you feel that men should improve their morals, go out to reach them; if you have the American's most common ambition, to get money, realize that none of it will come rolling up hill to meet you. Always behind any successful attempt to influence others through Speech must be this spirit of willingness, rising to the level of courage in the best instances, which moves *toward* things, and not away. This is what courage is: a disposition to move toward what you fear, instead of away or merely to stand your ground. It is vital to speaking of all kinds, and pays large dividends to thinkers who have it.

EXERCISES

1. What purposes are possible for these audiences; that is, what can these people most easily be induced to do?

1. Farmers.
2. Merchants.
3. Ladies Aid Society.
4. Railway Employes.
5. School faculty.
6. Soldiers.
7. Day laborers.
8. Artists (painters.)

9. Engineers.
10. A high school literary society.
11. A football team.
12. Horse racers.
2. Criticize the following purposes; note any *difficulties* that must be met.
 1. Asking coal miners to accept lower wages.
 2. Seeking to induce teamsters to approve a vehicle tax.
 3. Asking a group of waiters to oppose tip-taking.
 4. Explaining a musical score to musicians.
 5. Calling for a reduction of building costs, to a group of contractors.
3. What is wrong with the purposes of the following people? Make a specific recommendation for improvement:
 1. The boy who regularly gets low grades.
 2. The girl who looks "dowdy."
 3. The teacher who cannot control the class room.
 4. The parent who does not know where the children spend their evenings.
 5. The public speaker who lets his audience get drowsy.
 6. The city official who offends his constituency.
 7. The policeman who antagonizes all the boys on his beat.
 8. The military officer who uses harsh punishment.
 9. The housewife who cannot get meals on time.
 10. The athlete who cannot obey training rules.

E. Imagination

Improving Imagination takes either of two directions: (1) Giving it rein; (2) Holding it in check. People either are guilty of "seeing things" or of being dull and prosy. Shakespeare describes the active imagination when he says,

"The lunatic, the lover and the poet
 Are of imagination all compact.
 One sees more devils than vast hell can hold,
 That is the madman: the lover, all as frantic
 Sees Helen's beauty in a brow of Egypt:
 The poet's eye, in a fine frenzy rolling,
 Doth glance from heaven to earth, from earth to heaven;
 And as imagination bodies forth

The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name."

The other class are the people who lack inventiveness, who take everything literally, have no worth-while fancies, boast that they are matter-of-fact, hard-headed, "practical" people.

1. TONING THE IMAGINATION DOWN

The cure for a too-vivid Imagination is to *face facts*. Children have no end of trouble making out what is real and what is fancied. The little boy who saw a shaggy St. Bernard dog and told his mother there was a lion in the yard, probably had no intention of deceiving; he thought he did see a lion. Lively children lining up a row of chairs to make a railroad train have no difficulty in thinking it is a real train; sometimes they are actually frightened when someone gets in the way of it. A little girl finds it easy to think that her doll actually can feel a hurt and can be sad or merry. This keenness of imagination is common to all alert children.

So much of childhood we carry with us into our elder years that we are not always sure of what we see. Five grown men see a street car upset an automobile, and while all swear that they are telling the truth, yet all five in court and under oath tell distinctly different and contradictory stories. Most of us are never quite correct about what we see; for we still are children, seeing what we *want* to see.

The cure is to *talk it over*, either with yourself or with another. Many of your pet imaginings you would give up with blushes if you knew anyone else suspected them, or if you actually took the pains to tell them in words to yourself. Learn from your friends; if they arch an eyebrow at some wild tale or at some recital of your own heroism, it is time to take the thing apart and see where you have added some-

thing that doesn't square with the facts. Get the habit of observing so accurately that when you tell about what you have observed you won't be inserting what you *would like to have* observed. That is how we get our teller of unlikely tales; people tell what they would have *liked* to see. Their motto is "Don't let the facts interfere with a good story or with your own idea of grandeur."

A modification of this is: Write down the thing you wish to tell; let it lie a day or so; then look it over and see how much of it is the expansion of heat. Note whether it shrinks in the cooling process of time.

2. TONING THE IMAGINATION UP

Toning Up is harder than Toning Down; it is easier to check what is going than to put speed into what is dead. Brakes can effect a complete stop on all cars; but speed is definitely limited. The prospective speaker or reader who is prosy, uninventive, and too matter-of-fact, must go to the bottom of his Thinking habits. He must begin by observing more clearly, remembering more distinctly, and then must be able to use his observations and his recollections in a way that helps imagination.

a. *Be Active All Over.* One way to improve Imagination is to be more active all over. The unimaginative person is the very one who is sluggish in his movements, prefers sitting to moving about, takes life very easy and softly, and is mostly concerned with avoiding trouble. Again, lack of imagination is the result of fear, fear of attracting attention, fear of consequences that cannot be foreseen with perfect clearness, fear of getting oneself into trouble for having ideas. A well-directed imagination is evidence of one kind of courage. The poor imaginer is afraid to take a chance; he prefers to play safe. The cure is to break away from past fear and laziness; bestir the body. This will add to your

muscular strength, reduce your fears of the world, and show you that there are definite rewards to be had from using and directing the Imagination.

b. *Enjoy Your Flights of Fancy.* Some one has said that "All art is dedicated to joy." All art is the result of Imagination; so all art is a product of the joy of seeing the "light that never was on land or sea." The poet, the painter, the architect, the story-teller, the musician—all have burning imaginations and all revel in flights from the earth their everyday feet must tread. All *creative* Thinking is *Imaginative* Thinking. Even the discoveries of science are the products of soaring and teeming Imagination.

No new invention is possible without the ability to see things that are not obvious to others. It is a commonplace that many great inventions are after all simple; which means that they wait for someone with Imagination to come along and see what other eyes have missed. You see this effect in a consideration of the years of your life before you were able to make out the man in the moon. Later yet, you can discover the lady—a feat you could not perform without Imagination.

Imagining for Purposes of Speaking. Exercising Imagination is one of the best things the successful speaker can do. The public man of new ideas and the ability to see old things in new relations is one kind that rarely bores people. Following are some activities that will enlarge the powers of Imagination:

EXERCISES

1. Imagine yourself before an audience; facing them, mastering them, being courteous to them, thinking their thoughts, and inducing them to think yours. Stand up *in the posture of a speaker*.

2. See life in new relations; put old ideas together in new ways; give a class talk on these topics:

(a) What would happen if the officers of the athletic association were all girls?

- (b) What would you do if you were on the faculty of the school? (Think this through with care and not from your surface impressions.)
 - (c) Imagine yourself in Congress; what would it feel like?
 - (d) Do you know how "the other half lives?" Make a talk on the impressions that would interest you if you were changed from poverty to wealth or from wealth—or a well-to-do condition—to poverty. Fill in details.
 - (e) Give details of how it would feel to be a successful minister; a politician out of office; a college graduate who is counted a failure; a poor man suddenly become wealthy; a blind man who has just recovered his sight; yourself as winner of a prize in speaking or athletics or scholarship.
3. Select a conviction you hold dearly and push it to a conclusion. Use it for a class talk.
- (a) What are the consequences of believing that the United States is able to get along without association with other nations?
 - (b) If you believe that education is for the purpose of providing everybody with a "white-collar job," what does such a belief imply? Expand the idea.
 - (c) Are young people able to decide their own futures? If so, then what?
4. Give Fancy free rein for a while; make a three minute talk on the subjects:
- (a) What do birds think?
 - (b) What is the Lusitania like now?
 - (c) What is it like in a submarine at full speed?
 - (d) How are we ever going to communicate with Mars?
 - (e) What will the world be like in the year 2000?
 - (f) What kind of man will be most honored when all men and races receive equal education?
 - (g) What would happen if Japan conquered the earth?
 - (h) What would Lincoln say of present politics?
5. Let each member of the class draw upon Imagination and bring in a list of 10 questions like those in Exercise 4.
6. Give before the class *an imaginary account* of an athletic contest, a party, an election, a trip, a fight, an airplane accident, an automobile smash-up, an arrest, a court trial, a mob.

F. Reasoning

Reasoning is a means of answering questions. Thus, it is a method of solving difficulties. There are five general types of questions answered by the reasoning process; these are:

1. What is it all *about*?
2. What *law* governs the situation?
3. To what known fact or circumstance is this matter *similar*?
4. *How* does this thing *come to pass*?
5. What will *come of it*?

These can be stated, in different language, as the five principal types of reasoning:

1. Definition.
2. Generalization.
3. Analogy.
4. Explaining Causes.
5. Predicting Results.

1. DEFINITION

Definition is an aid to thinking—to problem solving—in that it helps us to know and to tell others what we are talking about.

Suppose you should say to an audience, "We ought to work for world peace"; and some one should not know whom you meant by "we," what you intend by "ought to," and what particular "work" we could do, or what kind of "peace" we were working for. You cannot possibly influence that person's thought and solve problems for him until you have *made clear* what you mean by these various terms. In this particular statement the term "we" needs defining, "ought to" needs defining, "work for" also, and "peace."

Take so simple a sentence as "Fishing is great fun." The time might easily come when you would have to tell just what *kind* of fishing you meant, *under what circumstances*, *when*, *where*, *with whom*, etc. What do you mean by "great

fun?" One man's idea of great fun is not another man's at all, and if you are to influence him, you must let him know *what you mean*.

A more complicated sentence shows better yet the need of definition: "Your money is needed for the relief of war sufferers." *Whose* money? Define "your;" "is needed," *how* needed? what do you *mean* by "needed?" "Relief," what *kind* of relief, relief *when? where? how?* "War sufferers," what "war sufferers," *under what circumstances? how* suffering? *how much? what* war? Any time you feel that your audience does not know just what you mean, you must define; if you define accurately, then you are using one form of good reasoning.

2. GENERALIZATION

This world is made on an orderly basis; things belong in *classes*, in groups. We are ruled by laws, rules, principles. So much is this true that when we try to settle problems we find that it is positively necessary to state *general laws*. If it were not possible for man to do this, he would be in great danger for his very life. If it were impossible to frame a rule such as, "An approaching street car is dangerous," we should not be sure of life in a crowded city street; or if we did not know that "A cold may lead to serious physical consequences," we could not keep our health.

Thus we live in a world governed by laws and principles. The man who can state the laws *most accurately* is in this particular the man who is the best thinker.

The child notices at some time or other that the grass in his yard is green, then observes some time that the grass in the neighbor's yard is green, later that grass in other yards around town is green also, and then with a growing experience with greenness in grass, some day arrives at the conclusion that "Grass is green." In the same way he will

ultimately learn that "Falling objects are dangerous," "Air is necessary to life," "Butterflies come from larvæ," "Exercise helps keep us in health." Thus from specific instances he comes to *laws* and *principles*, which guide him through life.

3. ANALOGY

Another way we solve problems is by expecting to find that some *new* thing we have encountered is in some particulars like an old one. You learn to know what a stone looks like; one day you come across an object that has all the visible outward marks of a stone, and you are pretty sure to infer that it is a new kind of stone; it is hard, it is heavy, it can be broken up by hammering. This is the general process known as analogy. The instance we have taken is fairly typical; because analogy is one of the most dangerous types of arguments or inference or reasoning; the thing that looks like a stone may not be a stone at all. The small boy who picks up a yellow-jacket thinking it is a nice, large pretty fly that is harmless, is likely to learn a lesson in the use of analogy. A man who had never seen ice on a lake, thinking that because it looked like water he could dive into it as well as he could into water, would learn something to his interest at once. This general process of analogy is very common in all our reasoning.

Analogy is used very much in political discussions and in arguments that have to do with society, politics, the church, and social matters. We are pretty likely to argue that if England makes a success of Workmen's Compensation Laws then we in America can do so, too. A certain type of arbitration has worked in the building trades, and men might easily argue that this type of arbitration will work also in the labor problem of the railroad. Apples are good for the digestion; therefore they ought to be good for stomach ache. This is an inference by analogy, but you can readily see how

dangerous it is. The Panama Canal was built on inference by analogy: The Suez Canal had been successful; hence a Canal across the Isthmus of Panama would be successful too. In this case we have a perfectly proper inference. A certain revivalist said once, "Nature revives herself every year; therefore the church should have an annual revival." What about the validity of this inference by analogy?

Analogy is very common in what we know as *illustration*. For example, "The hunter scales the Alps by overcoming great difficulties and wins success by unfailing perseverance; so the student will win in the climb of life by being faithful to his task, and by persevering against all difficulties." Or, "Sailors are saved even after hope has been given up; so also sinners can be redeemed even after their lives seem most hopelessly lost." This general type of analogy, appearing in *illustrations* of this kind, is very common indeed; and, truth be said, very useful.

4. EXPLAINING CAUSES

A constant problem that man faces is, What was the *cause* of this or that occurrence? Very often our success in life depends on the ability to tell *how things happened*. We guide our actions in the future by what we discover has happened in the past. Yet many things that plainly enough have happened, do not reveal on the surface just how they came about. So man with his reasoning powers casts about to find out what he can of the causes of things which he now knows about. All of us do this quite beyond our everyday needs; we do it for fun, the mere joy of the doing, and we do it for occupation. Much of ordinary conversation and even of gossip is telling "how it all came about;" while much of the work of science, scholarship, and investigation is the attempt to discover causes of things that have already taken place. When learned men discover these causes for us, they

provide us with guides for the future, thus making this world a safe place in which to live.

A great deal of the knowledge and opinion by which we are guided every day is the result of explaining causes that have worked some time before. For example, geologists now infer that the earth was originally a molten mass and has gradually cooled. Astronomers reason out that tides are caused by the attraction of the moon for the water of the ocean. A doctor, after studying a patient, explains that the sickness came from improper diet. The papers report a football game, and say the game was lost because of fumbles. A large part of every court trial is an attempt to find out what produced this or that result. Explaining causes thus adds daily to our thinking.

Typical instances of reasoning by means of Explaining Causes are: A man has been found dead with a bullet hole in his back, and clutching a piece of cloth in his hand, a piece obviously torn from a coat. The shrubbery around is trampled down and the grass dug up. The man has fallen in a crumpled attitude. The inference is, reasoning by the process of Explaining Causes, that this man has been killed in a fight of some kind. Another case: We find much unemployment in the country; yet the country has immense wealth and abundant means for sustaining life among all the unemployed. The very obvious inference is that there is something wrong with the system of distribution in this country. This method is very common in discovering crimes, in advancing the works of science, and in simplifying our everyday living.

5. PREDICTING RESULTS

A very common question or problem is, What will *happen* if I do thus and so? What are the *consequences* of this or that act? How will this thing *come out*? The attempt to

answer these questions is one form of reasoning—Predicting Results.

This type is very common also. Careful and foresighted people are much given to predicting what will take place next. The papers say a high tariff will increase prices. The football coach tells his men that teamwork will win. The preacher tells his congregation that if they do wrong they will suffer evil consequences. We see a boy with a match and a pile of leaves and we say, Aha, there will be a bright glow here pretty soon! The teacher of chemistry says this acid and that alkali in such and such quantities will produce such and such an effect. The political speaker says if we raise freight rates there will be a general increase in the cost of living. All these are examples of inferences drawn from facts about the future. This method of *predicting the future* is a very valuable form of Reasoning.

EXERCISES IN REASONING

I. DEFINITION

Make a paragraph speech defining one of the following terms:

- (a) The economic interests of the United States
- (b) The time of roses
- (c) The "other half"
- (d) A "lively sense of communication"
- (e) The world war
- (f) An interest in art
- (g) Tariff reform
- (h) Bolshevism
- (i) The "British Empire"
- (j) The word "must" in these propositions:
 - Children must obey their parents
 - The State must protect itself from enemies.
 - We must have a picnic some day soon
- (k) The spirit of sacrifice
- (l) Overthrowing our American institutions
- (m) The voice of the common people

II. GENERALIZATION

1. Observe the students in one of your classes and make a classification of *types*.
2. State some *characteristics* of the Anglo-Saxon peoples.
3. Give 5 *specific instances* of each of the following generalizations:
 - (a) Almost all kinds of Americans are lovers of power.
 - (b) High schools are successful "colleges of the people."
 - (c) The church is progressing (or retrograding).
4. Tell why the following general statements are not good generalizations:
 - (a) Lawyers follow the practice of splitting hairs so fine that they ruin their influence.
 - (b) Stones soft enough to cut with a knife are a kind of sandstone.
 - (c) People who spend their time in amusements will come to some bad end.
5. Select 5 objects at random—watch, dish, pencil, house, car—and from the five make a generalization, find some characteristic they have in common. Repeat this with various groups of things chosen more or less at random.

III. ANALOGY

1. *Complete* the illustration:
 - (a) As ships launch out bravely into the sea, so the graduating class—
 - (b) Grain in the fields sways and bends with every breath of wind; many American crowds—
 - (c) The railroad with the best road bed carries the most traffic; the man with—
2. *Criticize*; is the inference sound? Defend or oppose in a short talk:
 - (a) Wars have always bred new wars; the late war cannot fail to leave us a new crop of hatreds.
 - (b) Merchants never go on strike: laborers then never should.
 - (c) Italy has been a mother of art: therefore the Italians of America will be our greatest artists.
 - (d) The river overflowed its banks last year after a winter of snows: it will do so again this year because we have had even more snow than last year.

- (e) Chicago can make a success of a subway: New York has done so.
- (f) Our team this year is as heavy as last year's team; so we have as good a chance at a championship as they.
- (g) Oak and beech are good fuel wood and both hard: this ironwood is harder yet, so will make a great fire.
- (h) The various Hague tribunals all failed to limit armaments, so all such attempts are useless.
- (i) The robin pushes its young out of the nest to learn to use their wings: therefore boys and girls should be sent away from home to attend school.
- (j) A great ocean liner cannot turn aside for every bobbing ferry boat; so a man of influence and power cannot be expected to pay attention to the whims and caprices of lesser people.

IV. EXPLAINING CAUSES

1. Do you accept the following inferences? If not, state the omission or error:

- (a) We had a very wet spring this year; that's the reason these chickens have so many feathers on their legs.
- (b) A new political party came into power last year: so of course there was a change in price of almost everything.
- (c) Money has been missed lately by several students from their lockers; a certain boy has been seen in the locker room a good deal of the time lately; he has also been spending money pretty freely of late; and now that an investigation is going on, he keeps away from school. He is plainly the guilty party.
- (d) The walnuts we gathered last winter are disappearing from our attic. Yesterday I looked, there were only a few left. Mysterious noises have been coming from the direction of that same attic, and yesterday I saw the culprit. A big red squirrel stood up on a limb of the elm tree in front of the house and boldly dropped chips of walnut on my head as I passed along the sidewalk.
- (e) Barns burned last year, hay stacks fired this summer, wheat in the back forty burned in the shock—an enemy is seeking revenge for a real or fancied wrong.

2. From *newspaper editorials* find and hand in passages that seek to present an explanation of things that have occurred.

3. Find passage in *history* text books that use this method of adding to knowledge: explain what causes were at work to produce certain known results.

4. *Make short speeches* on the following topics, using the method of explaining Causes from known results; elaborate the causes:

- (a) The Spanish war was the result of unspeakable cruelties heaped upon the defenseless Cuban people.
- (b) The Great Lakes are the result of the advance and retreat of great mountains of ice in the form of glaciers.
- (c) We lost the game through over-confidence.
- (d) I failed in that study because I didn't attend to business.
- (e) The rain spoiled our Fourth of July celebration.
- (f) Chicago is the outgrowth of its position near rich agricultural country and of good connections by land and water.
- (g) I finally discovered that the loss of my chickens was due to (select any of a number of possible causes.)
- (h) The trouble with your low grades is that you do not take care of your health.
- (i) The Great War was caused by greed among rulers and ignorance among their subjects.
- (j) The recent political campaign (select one known to you and of interest to your audience) was won by (so and so) because (whatever reasons applied).

V. PREDICTING RESULTS

1. Make a *talk* forecasting the result of some current event; fill out to suit your opinions:

- (a) The recent election will bring about—
- (b) If this school continues the way it is going it will—
- (c) A study of history will—
- (d) Failure on the part of the voters of this community to vote on this measure will— (Select a measure and predict results):
 1. An increased school tax.
 2. A street car franchise.
 3. A new high school building.

4. A new sewer system.
 5. Daylight saving.
 6. Allowing picture shows on Sunday.
 7. A commission form of government.
 8. Approving a city manager.
 9. A local automobile tax.
 10. Opening the schools to various civic bodies for evening use.
- (e) Go to college and you will—
- (f) If —— is elected, he will—
- (g) The football scores show that in the coming games our team will—

CHAPTER VII

CONVERSATION

A meeting of minds.

WOODROW WILSON.

Good talk, like right persuasion, is animated by respect for, and sympathy with, the humanity and individuality of others.

WM. MACPHERSON.

OUTLINE

I. *The Nature of Conversation.*

A. Conversation is a Way of Living with Others.

II. *Good Conversation.*

III. *How to Improve in Conversation.*

A. Study Human Nature.

B. Remember the Golden Rule.

1. Be sincere.

2. Don't be self-centered.

3. Consider the interests of others.

4. Give others a chance to talk.

C. Use Good Voice, Language, and Action.

D. Practice.

I. THE NATURE OF CONVERSATION

A. Conversation is a way of living with others

What is conversation; what is it for; why do people converse with each other? The Latin *conversari* from which the English *conversation* is derived means "to associate with," or "to commune with." Conversation is a way of *living with* others. It is a mental and spiritual fellowship.

There is no worse situation for most of us than to be

cut off from fellowship with others. One of the most dreadful forms of punishment is solitary confinement, putting a prisoner off by himself and denying him all access to human companions. If it is continued for long, insanity is almost sure to result. The lower animals may be content to have physical companionship with their kind; the mere presence of other animals is, in most instances, all that is necessary; but man wants more than the mere physical proximity of other men. He needs mental and spiritual fellowship, and this he attains principally through conversation.

II. GOOD CONVERSATION

There is a great difference between a "talker" and a "conversationalist." Mere glibness and fluency do not insure success in the fine art of conversation. We shall see that it is quite as possible to fail in conversation because one talks too much as because one talks too little. Ruth McEnery Stuart, in one of her delightful stories, tells us about "Rose Ann," whose mother remarks: "She always could talk a plenty but she never could converse." But anyone who can talk well has a chance to *learn* how to converse.

Since conversation is a form of mental and spiritual fellowship among human beings, good conversation should conform to the same standards as apply to other forms of association. The most important general test is that of mutual advantage and satisfaction. The only desirable kind of fellowship is that which makes those who participate in it better and happier than they would be without it.

It is well to avoid the type of conversation described by the New York State Department of Education in their bulletin which says, "The ordinary conversation begins and ends with safe, shallow, profitless inanities, nothing given, nothing received." *

* Bulletin of the University of the State of New York, No. 96, p. 12.

Shakespeare refers to "companions that do converse and waste the time together." Most of us do not need any help in wasting time. Conversation should offer a way of conserving and improving time, and of making those who converse more comfortable and happy in their relations with each other.

III. HOW TO IMPROVE IN CONVERSATION

A. Study Human Nature

Conversation is one way, and a very important way, we have of getting on with other people. We are but calling attention to the obvious when we say that a sympathetic understanding of the folks about us is of the greatest help in adjusting ourselves to them. Those who succeed best in conversation know what others are thinking and feeling. They know what people have thought and felt, and how they have acted in the past and why; in short, they understand the secrets of human nature. Without this understanding, no one can expect any considerable success in conversation.

B. Remember the Golden Rule

Careful and conscientious practice of the golden rule will make almost any person of average capacity a success in conversation. Let us see what the rule, doing to others as you would have them do to you, means when applied to conversation.

1. *Be Sincere.* You know that there is little chance of your having a pleasant conversation with anyone who is affected and artificial in his attitude toward you. Unless conversation brings you into contact with a *real* personality, you will not get much satisfaction from it. Conversation is a form of fellowship and no one really cares to have fellowship with an insincere person. Be honest, frank, friendly and sincere if you want to converse with others.

2. *Don't be self-centered.* The chief characteristic of the chronic bore is his egotism. He may be a great talker, but he is forever talking about himself and his own affairs. Out of his egotism grow the other characteristics of a bore: his inability to leave out of the conversation the irrelevant, inconsequential details of his own concerns, his desire to drag in everything in any remote way connected with whatever interests him, and finally, worst of all, a complete lack of tact which always spells disaster in conversation.

3. *Consider the interests of others.* This rule merely reiterates the preceding, putting the matter positively instead of negatively. Ask yourself the question, "With whom do I most like to converse?" Isn't it almost invariably some one who is able and willing to discuss matters which interest you? Be thoughtful of others; find out what they are interested in; talk intelligently and sympathetically about that, and they will set you down as a pleasant conversationalist.

4. *Give others a chance to talk.* Many a man has earned a reputation as a master of the art of conversation by showing himself to be a good *listener*. A conversation must not be regarded as a "talk fest" in which you are the star performer. A conversation is a joint or group undertaking in which you should show yourself willing to do your part both as *speaker* and as *listener*. The surest way to spoil a conversation is to have some one person monopolize it and refuse to let any one else get in a word edge-wise. You cannot be at the bat all the time; give the other fellow his innings and listen to him as you want him to listen to you when your turn comes. Above all don't be impatient for your next chance to talk.

Charles Lamb tells the following story of the poet Coleridge, who was occasionally a rare conversationalist but always a great talker. He had the habit, when meeting his acquaintances on the streets, of seizing a button of their coats and then closing his eyes and beginning to *talk*. While his eyes

were closed, he would pour out a torrent of words concerning matters that interested him, regardless of whether they interested the one to whom he was talking; and *being unable to see the distress signals of the other man*, he was not bothered by them.

One day Coleridge met and literally button-holed a friend who, waiting until the poet had got well under way with his talking, took out his knife, carefully cut off the button of his coat and left Coleridge standing, with his eyes closed, talking to the button. After some time, having gone about his errands, he came back and found Coleridge still talking.

You see, Coleridge was not trying to *converse* with his friend, he was talking for his own pleasure regardless of his victim's feelings. The button served his purpose just as well as a person, so long as he did not know the difference.

In a delightful essay on "The Art of Conversation" Dean Ainger says, "I think when we have come away from a conversation our sense of its having been a success, pleasant and interesting, is somehow bound up with certain qualities of the heart rather than of mind that have helped to make it so. The speakers were kind and genuine, the reverse of obtruding, endowed with tact and skill, and this state of things rather than the stories we laughed at or the new information we gained, remains as the dominant impression." * "Take care of the heart, I would almost say to those who aim at being pleasant in conversation, take care of the heart and the intellect will take care of itself, for the art of conversation is closely bound up with the deeper, wider art of giving pleasure. We have to cultivate first (and happily this can be cultivated) the art of give and take. . . . Modesty, forbearance, kindness, tact, the desire to please and the desire to be pleased, will tell in the long run against mere brilliancy or a parade of information, still more against the

affectation of universal scepticism and universal cynicism which wrecks human intercourse in so many companies these days." *

C. Use Good Voice, Language, and Action

Of course everything that has been said on the subject of *speech* in general applies to conversation. Conversation is usually the least formal kind of speaking; yet it has its conventions and proprieties which may not be lightly disregarded. All that has been said concerning competence in the mastery of the body, the ability to think effectively, the use of language, and skill in the management of voice, should be remembered when we are trying to improve ourselves in the art of conversation.

D. Practice

Everyone has countless opportunities to improve himself in conversation. Just stop a moment and think what our daily life would be without any conversation at all; how barren and dull, not to say intolerable. Yet what *conscious attention* have you ever given to your conversation? Is your ability in this line an achievement, or is it merely an accident? So much is certain: whatever your ability may be, it can be improved by conscious attention. When you converse with others, *try to learn something* about the process in which you are engaged. *Watch* others in their conversation; *listen* to them. Try to determine why some succeed while others fail. Learn to *observe your own* conversation. Be honest with yourself in estimating your ability in establishing and keeping up mental commerce with others. Decide to be better tomorrow than you are to-day. *Will* to improve. You can find plenty of opportunities. The only thing that can make your case hopeless is a foolish spirit of self-satisfaction

or a lazy indifference. One thing is certain; you have no use to which you can put your speaking quite so important as that of conversation.

EXERCISES

1. Professor Clapp in "Talking Business" gives the following "rules and cautions to be observed in business conversation:

What do you think of these rules? Which of them do you think need modification? Discuss them in detail.

1. Speak frankly and as a rule quickly. Don't hesitate or hedge. Don't be too obviously cautious or you make your companion think you are not sure of your ground. Don't agree to everything; it will appear to come from timidity, insincerity, or truckling. Do not seem to be afraid to commit yourself.
2. Walk steadily toward your point. Don't ramble. Don't stop to discuss nonessentials. Use every advantage which the turn of the talk brings.
3. But do not be in too much of a hurry. You have the task of arousing and sustaining his interest in a matter which is perhaps strange to him. Therefore, you must take time to reply to his questions and satisfy his objections, and give sufficient reason why he should adopt your view. Give him time.
4. When he rambles, get back to the road as quickly and directly as you can. This calls for intellectual readiness and tact. A skillful salesman knows how to do this with a prospect who is disposed to jump the track. If you have your own aim clearly in mind, you will find short cuts in plenty.
5. Don't provoke him on minor unrelated matters, and don't let him provoke you.
6. Don't talk too long at a time. After three sentences at most, stop and let him talk. If you can, close each little speech with a question or a suggestion or provocative which will serve to give a cue for his next speech. Be careful not to end your speeches with positive, down-right assertions that may merely shut him up and make him resentful.

7. When you see in his eye that peculiar abstracted look which shows he has something to say, stop right there. It will be no use for you to go on, he is not listening to you. Let him get it off his chest." *
2. Let the pupils be paired off and let each pair work up the actions and gestures they have seen used in a conversation in real life or in the movies.
3. Tell the class about an interesting conversation in which you have recently participated. What were its good points and its bad points?
4. Describe in *terms of the text thus far* the best conversationalist you know.
5. Agree upon some general topics for discussion. Divide the class into groups of five. Have one of each group act as the host who introduces the other four to each other and then let the various groups discuss the subject agreed upon. The teacher will spend his time with different groups assisting in every way possible to keep the conversation going everyone contributing as much as possible and getting something out of it.
6. Let each pupil in an unbiased manner present both sides of a controversial matter, then state his convictions in the matter and have an informal give-and-take discussion of it by the whole group. (The teacher will act as chairman and referee.)
7. Let each pupil tell a humorous anecdote, making it serve the purpose of illustrating a point which he wishes to make; and then let the members of the class discuss each story and its aptness, suggesting other stories which they think will illustrate the point as well or better.
8. Show how the *tests* of good speech as explained in Chapter I apply to *conversation*.
9. Observe your habits in conversation over the telephone. How do they differ from your habits in other conversation? Make a list of differences.
10. Analyze your conversational ability on the basis of what you yourself know about it. Imagine what some honest friend will tell you about yourself. Where do your personal difficulties lie; in your mastery of your whole body, in your voice, in your language, or in other things?
11. Let each pupil bring to class a written list of topics on which he considers himself prepared to converse with others, topics on

which he is in a position to contribute something to a conversation. The teacher will look over these topics, pick out those which seem most promising and then let the one who has suggested a given topic assume the responsibility for starting an informal discussion on it. (This may be a way of getting the general topics to be used in exercise 5.)

12. Let each pupil bring to class the language spoken in a conversation which he has read in a novel, short story, or play. Let the class discuss the language of this conversation.

13. Make up conversation topics from interesting matters that have come up in your study or recitation work in other classes:

Literature	Geometry
Languages	Commercial Law
Rhetoric	Physiography
History	Agriculture
Physics	Domestic Science
Chemistry	Bookkeeping
Botany	Athletics
Zoölogy	Debating
Algebra	

CHAPTER VIII

PUBLIC SPEAKING

True eloquence consists in saying all that is proper and nothing more.
ROCHEFOUCAULT.

Until a man knows the truth and the method of adapting the truth to the minds of other men, he cannot be a good public speaker.
PLATO; *Phaedo*.

OUTLINE

- I. *The Value of Preparation.*
- II. *The Steps in Preparation.*
 1. Choosing the Subject.
Find the *Specific Purpose* of the Speech.
 2. Considering the Audience.
Study the Audience's *Tendencies*.
 3. Providing Unity by Means of a Proposition.
State Your Case in a *Proposition*.
 4. Outlining by Topic Sentences.
Support the Proposition in a *Paragraph Outline*.
 5. Providing Coherence.
Link Outline Topics *Coherently*.
 6. Providing for Continuity; Types of Outline.
Decide on Your *General Purpose*.
 7. Choosing Material.
Choose *Facts*, but Avoid Offense.
 8. Developing the Outline Topic; Supporting the Outline Topics.
Select Material to Meet the Attitude of the Audience toward each Topic.

I. THE VALUE OF PREPARATION

Public Speaking rarely Succeeds without Elaborate Preparation. Half the battle in speaking before audiences is in

being fully prepared. The very word *prepared* tells the story; in the Latin it means "ready before." Very few occupations more positively demand "readiness before" than standing in the presence of an audience to speak to them. It is no exaggeration to say that half the problem is in being ready; this is literally true. The actual speaking is most of the time much the easiest part of the speaker's work; the chief agony and strain is most likely to come beforehand. The prepared man wins; prepared with ideas and facts, prepared with a knowledge of how to put his ideas into language, prepared with a voice that obeys his wishes, and prepared with a body that makes convincing and impressive what he brings to the people before him.

II. THE STEPS IN PREPARING FOR PUBLIC SPEAKING

The way to make successful public speeches can best be presented as a series of STEPS. Follow these steps carefully, and you will stand a fair chance of getting the results you want.

Choosing the Subject: Finding the Speaker's Purpose

STEP 1. KNOW WHAT YOU WANT FROM YOUR AUDIENCE

It is not enough just to get up and talk. That leads to mere spouting. Any time a speaker forces himself upon an audience without having a definite *Purpose* that he wants to achieve through those people before him, he is just about certain to get what he decided on—nothing. Every public address should *do something* to the audience. It is all wrong to think of an audience as purely passive, as not doing anything while the speaker speaks. It is false psychology to assume that men can listen and do nothing; for the mere listening to words and sounds is itself *something* that is *done*, and often it is hard work, involving much strain and exertion; sometimes very hard, gruelling work, indeed.

There are many things a Speaker can ask of his audience. The following is a suggestive list of purposes:

1. *Hear* my voice.
2. *Understand* my words.
3. *Understand* my ideas and beliefs, this theory, this explanation, this point of view.
4. *Think* over what I am telling you.
5. *Accept* my beliefs.
6. *Change* your beliefs to this of mine.
7. *Prepare* to vote my party ticket, to accept my religion, my code of morals, my social customs, my view of life and nature.
8. *Decide* to follow these teachings.
9. *Make up your mind* to do this thing I am asking of you.
10. *Adopt* this course of action.
11. *Vote* my way.
12. *Pledge* your support, your money, your coöperation.
13. *Subscribe* to this cause.
14. *Give* your money.
15. *Work* for this organization, school, party, church, cause.
16. *Go forth* to serve, fight, carry the gospel.
17. *Give* your all.
18. *Offer* your life for your principles.

Thus, from the mere invitation to listen politely, on to the demand that your hearer think, believe, purpose to do, to engage in some specific action, and on further to doing all a man can possibly do—through all these stages the Speaker is asking the people before him to *do something*.

Now unless he *knows* what it is he *wants them to do*, he has made no sort of start; he merely is ready for a bit of public meditation or platform rambling. The very first thing you must do, then, to insure a successful public speech, is to have your mind made up on *what you are going to do to your audience*; what you are going to *induce them to do*. Unless you plan to leave them *different* at the end from at the beginning, and in *just the way* you want them to be different,

you have only a hit-or-miss chance for success. It is like throwing a ball with your eyes shut.

EXERCISES

STEP 1. HAVE A DEFINITE PURPOSE

What Purposes are worth using in the following situations? (Consult the list on page 230.)

- (a) Regular Sunday church sermon.
- (b) Addressing a chamber of commerce.
- (c) Making an appeal for support of athletics, to a school assembly.
- (d) A political rally.
- (e) To a legislative body.
- (f) At a Memorial Day service.
- (g) At the dedication of a statue or memorial building.
- (h) At a school commencement.
- (i) Addressing a meeting for civic betterment.
- (j) To soldiers going into battle.
- (k) To a woman's club.
- (l) To a farmer's coöperative society.
- (m) Addressing a body of scientists.

Considering the Audience

STEP 2. KNOW YOUR AUDIENCE

The Commonest Human Tendencies

To be able to make successful public speeches, you must know enough about human nature to know the springs that make human beings act. Most of these springs are hidden from sight; but they are always present. The commonest of them are the most valuable to know in trying to get audiences to do your will. There are four *general* tendencies, or wishes, that are necessary to successful living; and every person is moved by these common tendencies. They are:

- (1) Seeking Protection (3) Securing Social Recognition
- (2) Securing Possessions (4) Engaging in Activity

Tendency 1: Seeking Protection

In desiring an audience to give you what you wish, keep in mind that every last one of them is looking out for his own skin; he is wary, alert to keep out of trouble, unwilling to go anywhere or do anything that lets him in for worry or discomfort. He knows that this or that belief will cause him distress, certain attitudes and purposes will overturn the regular routine of his life, and that such and such actions will get him into difficulty. So when he comes into a public meeting, and especially when the speaker seems to be trying to get something out of him, he keeps his defensive armor on.

This tendency *to avoid danger* shows in such common ways as:

- Avoidance of physical pain
- Reluctance to make any special effort or strain
- Willingness to let things go as they are
- A determination not to try new things that look too dangerous
- A tendency to doubt whatever seems to go against the present order
- A willingness to reject whatever looks suspicious or troublesome
- Avoidance of too much mental effort
- Escape from anguish or mental pain
- Looking gift horses in the mouth
- Being wary of the "Greeks bringing gifts"
- Taking no unseemly chances.

Audiences are likely to be more suspicious and inert than *individuals*; so it pays to keep these self-protective traits of human nature always in mind. For if you wish your audience to go against any of these tendencies, you must have special reasons and must make special efforts.

Tendency 2: Securing Possessions

When a man feels that he is safe from dangers, he next looks around to find out how to get on in the world. The

first thing he discovers is that he has to look out for, not today only, as in protecting himself from danger, but for the next hour, the next day, the next year. So he sets about to get his living and to make it secure. This means that he has a desire to get a sure supply of food, clothing, shelter, and all that goes with them. This trait of human nature is one of the easiest to pick out. It is as necessary as getting out of the way of falling bricks, avoiding the rain or snow, or refusing to accept beliefs that we do not like.

This trait shows in such ways as the following:

Getting food and drink

Earning a salary or wages

Holding one's position

Saving money

Hoarding up supplies and things to be needed

Hoarding up things not needed but desired

Securing a fortune

Owning things generally; pride of possession

Having what others do not have, whether useful or not

Just getting hold of things for the sake of the getting

In complex society, where we have cities and neighborhoods and social groups of all kinds, this trait becomes immensely important. America has become a nation of "go-getters," if we may use a phrase more vigorous than elegant. Yet the same necessity really holds for all peoples; complex society demands that we make sure of the supply of things we want and need. So we collect and hoard all the time, and are unwilling to let go without good cause or to give up the getting unless we have the best of reasons.

Tendency 3: Securing Social Recognition

Shelter and protection we must have to live at all, food and possessions we must have to sustain life and to get bodily comfort; but if we are to have peace of mind in living among

others we must also have each his "place in the sun." Life in a complex society is a constant struggle; the person who merely waits for someone else to look after his interests has to be especially favored with protectors and feeders. He needs to be in an asylum or a home for the weak and indigent. Most of us mortals prefer to make our own way and stand on our own feet; we would rather buy our own gasoline than be towed.

As we grow up we find that there are always several of us trying to get the same thing. So we make a race of it to see who is to be in front or at the top. We find that those up in front get first choice and the most notice; so we try hard to be in the lead. We even elbow and shove a bit to get there; unless we have learned the most important of all social lessons, that it is better in the long run to keep the good will of those with whom we have to live, and that it actually is "better to give than to receive." But it requires years of hard experience really to learn this and to act upon it. Even then we enter into a race to see which can be the most generous, the most kind, the most easy to get along with!

The tendency to strive for place and power shows in ways like these:

Aiming to please

Getting the attention of others; getting one's self noticed

Being listened to; "holding the floor"

Securing consideration ahead of others

Being popular with the opposite sex

Mating successfully

Being talked about, "getting your name in the papers," securing publicity

Working for a good reputation; and avoiding a bad one

Securing a place on people's "lists," getting invitations, elections to membership; recognition

Holding office

Possessing the power to govern the lives of others

This trait is especially significant in the matter of Public Speaking, because, you can see, it is essentially a matter of *social relations*, and public speaking involves a social relation. This trait concerns us most when we are out among people; people in an audience are most of the time almost painfully conscious that they are out exposed to view and that people can see everything they do. Consequently they always have a weather eye out for how they look and act, so their behavior will not affect what others think of them and thus injure their social standing. In a public place they are keenly conscious of the rung of the social ladder under their feet, and have no wish to make a false step or to be pushed off or down to a lower rung. The public speaker who leaves this trait out of account is likely to miss the most important thing in what the audience really is and what it is thinking about; for it is a group of people considerably worried about how they are behaving and how they are being received. They are *always thinking about* how best to keep their reputation or add to the reputation they already have.

Tendency 4: Engaging in Activity

Even after men are protected and fed and given a place in the world, they are still unsatisfied. They must be on the go, *doing something*, keeping from getting stagnant or rusting out. So you will always find it a part of every normal human equipment to want to be active, to be occupied with something. When we are not resting, we are somehow on the move; using legs, arms, hands, head, speech apparatus, and the machinery of thinking. We have to be like that to keep our health; it is the way we get impurities out of the blood and keep ourselves fit. To be inactive is to be sick, while to be totally inert is to be dead.

So the speaker casting about for tendencies and dispositions in an audience can always be sure that they like to be *doing*

something. Let him know in what direction their energies are moving, and he can go far toward guiding them. He can be sure that they are always getting new ideas, harboring new projects, entertaining new hopes and ambitions. Especially is this true of people who gather in public places; their very presence is evidence that they are the active kind, the alert ones, the people of energy and ideas. The other kind stay at home and read the paper or go to sleep. Even those who go to the picture show desire action; they like to see those things done which they themselves wish they had the opportunity or the ability to do. This is chiefly what draws any of us to the theatre.

This trait is most easily understood by observing little children and dumb animals. The child that is not continually active is in a bad way. He is not well and needs treatment. A healthy child ought to spend the waking day in running, wriggling, jumping, walking, twisting, bending, and talking. When he is older he ought to be just as active, but not so much visibly; he should not let others see him do all the things his muscles do. For one thing, he thinks more and talks less.

Also of men and women, the best kind is the active kind and the poorest is the lazy or stupid. All great men are active men, active in body or thinking powers or both. They are great *doers*, and are never so happy as when starting something new and finishing up something already started. So, the more keen and alert your audience, the more you can depend upon it that they are ready to take up with new activities, new enterprises, new ideas, convictions, and purposes, and that they like to be "stirred."

This trait shows in such ways as the following:

Fondness for bodily movement

Play

Taking exercise

Games, recreation
Amusements
Making things with the hands
Building
Devising, inventing
Study, inquiring, reading
Research, scholarly investigation, science
Going on voyages of discovery
Travel
Employing one's self in art activities
Furnishing amusement for others
Organizing enterprises, business, social activities
Making things go; politically, socially, economically, religiously
Mastering men and affairs
Building up business and fortunes beyond needs and requirements.
Keeping at work when one's work is really ended

This impulse has a great place in public address. Most men are active in politics for no other reason than the fun they get out of *being busy* among their fellows. Rich men in business stay there in order to keep active. A very large number of church workers are kept at their tasks by their desire, even the necessity, for *doing something* and something worth while. People who get up parties, dances, entertainments, money drives, even philanthropic enterprises, are moved in part by the same necessity for *keeping active*. And most common of all, people who talk much and long, verily the gossip too, do it all too often because they have nothing else to keep them *occupied*. People even use this when they day-dream, idly using thought activities when the rest of the body is at rest and inert. So you can lean heavily on the assurance that this trait in audiences is always ready for use.

EXERCISES

STEP 2. STUDYING THE TENDENCIES OF YOUR AUDIENCE

1. State some purposes that cannot easily succeed with:
 - (a) Farmers
 - (b) Merchants
 - (c) High School Students
 - (d) Labor Unionists
 - (e) Ex-service men
 - (f) Members of Secret Societies
 - (g) Ministers
 - (h) Mothers
 - (i) Society "Lights"
 - (j) Rotarians or Kiwanians
2. Make a list of the three most live tendencies of:
 - (a) A man sentenced to jail
 - (b) A sailor on shore leave
 - (c) An arctic explorer
 - (d) A botanist
 - (e) A girl stenographer
 - (f) A "lounge lizard"
 - (g) An actor
 - (h) An attorney for a corporation
 - (i) An heiress
 - (j) An aviator
 - (k) A jockey
3. Name three tendencies that would prove obstructive in:
 - (a) Asking a corporation board of directors to pass dividends.
 - (b) Trying to induce a football team to "lie down" and lose a game.
 - (c) Urging mothers to sanction gambling.
 - (d) Asking a trades union to accept lower wages.
 - (e) Asking merchants to sanction buying from mail-order houses.
4. Name the motives or tendencies most alert in:
 - (a) A national political party Convention.
 - (b) The United States Senate.
 - (c) A meeting of a philosophical society.
 - (d) A society of authors.
 - (e) A chamber of commerce.
 - (f) A manufacturers' association.
 - (g) A general church synod or conference.
 - (h) A meeting of ex-soldiers.
 - (i) A neighborhood welfare club.
 - (j) A card club.
 - (k) A lodge.
5. Name the Tendencies which are appealed to in:
 - (a) Lincoln's Gettysburg Address.
 - (b) A lecture on "Canals on Mars."

- (c) Washington's Farewell Address.
- (d) Lincoln's Second Inaugural.
- (e) A lecture on "The Peace Treaty."

6. The following "Impelling Motives" are used by some* as the basis for analysing audiences:

- 1. Self-Preservation.
- 2. Property.
- 3. Power.
- 4. Reputation.
- 5. Affections. (Love of family, country, mankind.)
- 6. Sentiments. (Sense of right, honor, justice.)
- 7. Tastes. (Love of the beautiful.)

Make a paragraph talk on the following Topics, using one or more of these "Impelling Motives" as the basis of selecting what you have to say:

- (a) This class needs a new recitation room.
- (b) Peace is desirable at any price (or *is not* desirable).
- (c) This city needs to adopt the "City Manager" plan.
- (d) You owe it to yourselves to be loyal to your country.
- (e) The study of Shakespeare is a good thing for all high school pupils.
- (f) The home is the bulwark of our society.
- (g) Live clean to enjoy the best fruits of life.
- (h) Our party is the only one fit to rule.
- (i) "Tis only noble to be good."
- (j) "Nothing succeeds like success."
- (k) "The wages of sin is death."

WHAT THE SPEECH PROPOSES: SECURING UNITY

STEP 3. STATE YOUR CASE IN A PROPOSITION

Every prepared speech has a *proposal* to make to the audience: the speaker is in a way a wooer; he has something to propose; or in more everyday language, he has a *proposition* to make. For best results he should know what that Proposition is; otherwise he can hardly know what he is aiming at. A Proposition gives him a target, a bull's eye to hit; without it he will only "shoot at the flock" and, as usual, hit nothing.

* *Effective Speaking*, A. E. Phillips.

Keeping in mind what you want done and the chances for getting it from the audience you are thinking about, *put your whole case into one sentence.*

If you want an audience to accept a new view of city policy, of the tariff, or of religion, put your case (for *your own* enlightenment and guidance) like thus:

1. "This city should lower taxes (or should build a new city hall, or put in a new sewer system, or build new schools)."
2. "America cannot be prosperous with a high tariff (or low tariff)."
3. "True religion is to give yourself to (whatever you believe proper)."

Examples of Propositions suitable to various situations are:

1. To keep the audience from getting restless or leaving the hall:

"Since I have the floor, you must listen."

"These stories will interest you."

"These remarks interest me; they may interest you."

2. To amuse or entertain your audience:

"We surely had a wild night."

"Babies are funny things." (Mark Twain.)

"The women, God bless 'em, are our greatest joy." (General Horace Porter.)

"I am overpowered at the wonders of Duluth." (Proctor Knott.)

3. To describe an incident; as a hunting trip:

"We had a remarkable time out hunting the other day."

"I never went on a duller hunt."

"We got the biggest bag of the season last Saturday."

4. To explain how something works; a principle, machine, etc.:

"The turbine works on the principle of least resistance."

"International law is in a state of chaos at present."

"The human mind presents strange oddities and twists."

5. To secure money or votes or subscriptions at a meeting:

"The cause of Foreign Missions deserves the full support of the congregation."

"The candidate I represent is the one best suited to the interests and beliefs of this audience."

"The man I nominate for this office will give the best service of anyone I know."

"These flood victims call for aid so pitifully that you cannot ignore or reject their needs."

Wording the Proposition Accurately

Hardly can one give too much care to getting his Proposition worded just right. You can speak on the Proposition: The world needs peace, and the speech that grows from that Proposition is very different indeed from what it would be if your Proposition were but slightly different:

The Nations should find a way of securing peace.

Still a different speech altogether would come from:

The nations by disarming can assure peace.

And still different is:

The nations should seek peace by cutting armaments at least seventy-five per cent.

A slight change of wording in the Proposition makes a *vast difference* in the speech as given. In particular, watch your use of such words as "must," "ought," "can," "will."

Observe the human traits that must be present if an audience can be appealed to by the following Statements; consider how unfit the statements are unless the trait appealed to (given in the parentheses) is present in your audience:

(a) Our war heroes deserve better treatment at the hands of the nation. (gratitude)

(b) The need of the hour is law enforcement. (*Sense* of civic orderliness.)

(c) We need to back a school play. (*Desire* to see artistic things advanced in your circle.)

(d) Old things are best. (*Respect* for whatever is established.)

(e) The days of Cæsar are not possible in America. (*Desire* for information, or the *desire* to have things as they are.)

(f) Washington was the greatest man of his time. (Either a *love* of Washington, or a *desire* to know more about him.)

(g) Corn is the staple product of the Middle West. (*Pride* in being a corn raiser in the Middle West, or *interest* in learning the facts.)

EXERCISE

STEP 3. STATING YOUR PURPOSE IN A PROPOSITION

1. *Devise Propositions* to fit these circumstances:

(a) A class president wishes his class to take part in a civic pageant.

(b) The mayor wishes a group of citizens to favor an issue of bonds for new street lights.

(c) A college professor is explaining a point in international law.

(d) A labor leader is trying to keep his men from walking out on strike.

(e) A Fourth-of-July speaker is to address an audience of farmers.

(f) A Senator is advocating a high tariff on wool.

(g) A representative of the missionary society is asking a congregation for subscriptions.

2. *Indicate what is at fault* in the following Propositions: Revise; put the "*you*" attitude into the Propositions, as for example:

Situation: To a school assembly needing to be roused to support the football team.

Proposition: Athletics are good for a school.

Revised: You as a loyal member of the school *should do* what *you can* to back the team.

(a) To a Chautauqua audience:

World peace is a beautiful ideal.

(b) To a convention of physicians:

Drugless healing is a good thing.

- (c) To a group of advertisers:
Advertising pays.
 - (d) To a church congregation:
Virtue is a great possession.
Sin does not pay.
Charity is a great blessing.
 - (e) To a legislative body:
This bill is well conceived.
The State needs a state police system.
Our taxes are unjust.
We need a new criminal code.
3. *Restate* the following Propositions to make them more suitable; be *more accurate* in use of words: make the Proposition say only *what you mean*.
- As: To a group of bankers:
Sound banking is the greatest need of the day.
- Revised: "Much remains to be done to improve banking conditions." The following are all exaggerated statements: tone them down:
- (a) To a body of army men:
American needs no other defense than her will to conquer.
 - (b) To a teachers' institute:
The faults in our educational system arise chiefly from poor teaching.
 - (c) To a school board:
Students ought to carry out all their own discipline.
 - (d) To an athletic team:
You carry all our hopes in your hands.
 - (e) To a group of "rooters":
Without you the team cannot win.

Outlining the Speech

STEP 4. SELECT STATEMENTS THAT MAKE YOUR POINT; SUPPORT YOUR PROPOSITION IN AN OUTLINE

The best outline is made of *complete declarative sentences*. This point cannot be made too emphatic; catch-phrases are a snare and a cheat; if you try to make a speech from such scraps as the following:

School Loyalty

A large school
Supporting the teams
Doing your work well
Standing by the teachers
A bigger and better school

you stand every chance in the world of getting off the track, saying too much or too little, and of forgetting what the whole thing is about.

On the other hand, if you put these same ideas into *complete declarative sentences*, you will readily see that you have a guide which, if followed, will prevent you from getting switched, as:

PROPOSITION; You owe the school a full measure of loyalty.

We have a large school.

A large school like this ought to support its teams well.

Moreover, it should show a high level of scholarship.

This is hardly possible unless each student stands faithfully by his teachers and his work.

If every member will do these three things well, we shall help the school and so prove our loyalty.

So, then, if you use *full declarative sentences*, and if you make them *support your Proposition*, you perform one of the necessities of all good composition, whether for writing or for speaking; *you gain UNITY*.

Making Your Point

1. So long as you talk sentences and make them bear on your main point, Unity is assured.

2. Then if you join these Statements *logically*, so that each statement connects in sense with the one before and the one following, you insure good *Coherence*. This keeps you on the track, and prevents the audience from unnecessary wool-gathering.

3. Finally, if you arrange these Outline sentences in the

order that best takes account of your audience's feelings, wishes, fears, dislikes, and hobbies, you make provision for *Emphasis*. By so doing you can begin on the same emotional level as that on which you find your audience, and then are ready to lead them whither you will—and can.

Outlining to Fit Your Audience

How is this done? When you have made up your mind what you want to do to your audience and then have studied that audience so that you know their wishes and desires, their ambitions, likes, and dislikes, and fears, then you are ready to prepare an Outline that will be effective *with that particular group of people*. You are in a position to shoot at a target, and not at a landscape.

You accomplish this by finding a *set of statements* that you regard as Facts, which *when rightly put together seem* to you to be *adequate support* of your Proposition and your Purpose. Remember that an outline is always *for the Speaker*, and most of the time for him only. Rather seldom does a speaker disclose his outline to his audience—ninety-five per cent of the time the speaker does not tell an audience just how he is going to go at them. So the outline is primarily and peculiarly *for the Speaker*.

How do you know what Statements will support the Proposition adequately? *By reference to the human nature of your Audience.*

Suppose you have a church audience and your Proposition is, "The cause of foreign missions calls for the liberal support of every member of this congregation." In support of this you would like to say, "The heathen have a claim on your support;" yet in your congregation are men who have been struck by an industrial slump and are feeling that they are treated rather harshly by the rest of mankind; they want to receive help rather than give it. In such a case that

particular Statement would not do, even if you could argue it to *your own* complete satisfaction. You would have to revise it to fit a different mood of these men. Assume that they are ardent supporters of their denomination: then you might have in mind as an effective Outline Statement, "The heathen are being brought into other churches by the thousands;" or knowing that your auditors are people of deep sympathy, even though feeling ungenerous, you could talk on the Statement, "The people of China are so much worse off than we that they deserve help at our hands."

Again, if you are talking to high school students, and your Proposition is, "We need an honor system in this school for conducting examinations," you might possibly get somewhere by using as an Outline Statement, "Honor is the greatest possession man has," yet it is very doubtful indeed; for abstractions like that make little impression on high school students, don't they? Whereas, a discussion along the line of "If we learn honor here in school, we shall be better prepared to face the world after we graduate," would touch off a much more lively spring in high school students.

EXERCISE

STEP 4. CHOOSING OUTLINE STATEMENTS THAT "MAKE YOUR POINT"

1. Change the following into Outlines of *complete sentences* coherently connected: as;—

PROPOSITION: (to a school assembly) "Command of language is one of man's most valuable possessions."

1. The value of books.
2. Wide reading.
3. How it affects success.
4. Words as tools.
5. Privileges of students.

Revised:

1. Everyone knows the value of books.
2. Books never enjoyed greater popularity than now.

3. For men are realizing that without the learning that comes from wide reading they cannot succeed.
4. They see also that success goes often with the greatest command of language gained from reading.
5. So we can safely say that one of the richest privileges of school days is to learn to read wisely for increase in the use of languages.

Revise, using complete sentences:

(a) PROPOSITION: "The need of a school monthly paper calls for your financial support." (To a group of high school students.)

1. Growth of the school.
2. Cultivating common interests.
3. Journalism and solidarity.
4. Plenty of material for editors and writers.
5. What other schools do.
6. Meaning of school paper to each student.
7. Your part.

(b) PROPOSITION: "The growth of the city makes the need of a new sewer system imperative." (To a city council.)

1. A growing city.
2. New problems.
3. Our sewer system.
4. What we need.
5. Difficulties.
6. The City Council's duty.
7. Better health and a better city.

(c) Invent other Propositions and support them with complete sentences.

Providing Coherence

STEP 5. SELECT OUTLINE SENTENCES ON THE BASIS OF "FOLLOWING UP"

You cannot win an audience without holding their *interest*. Interest is very much dependent upon keeping the audience's attention from wandering; the speeches that get the best results are those that take hold of the audience at the start, keep the hold, and do not allow it to break until the end. This can be done only by making sure to keep on

talking about the same Proposition (Unity), and then making sure that the listener cannot escape knowing that you are still on the track and aiming to keep there. This is Coherence; and to *cohere* means to *hold together*. Passengers ride more comfortably when they have confidence in the track-layer and the engineer.

The following Outline has Unity, but poor Coherence; the Statements all concern the same matter, but they do not *follow* each from the one preceding, as all good composition must:

Title: *Need of a New Park*

PROPOSITION: This audience should sign a petition asking the city council to establish a new park in the factory district.

OUTLINE:

This is an unusually beautiful city.
 Our population has increased rapidly.
 We aim to develop only good citizens.
 Our people need recreation.
 Parks are used by our citizens.
 At present we have not enough parks.
 The factory district is now crowded.
 Give the people in that neighborhood a park.

This is not entirely without Coherence; but it needs *cementing*. Note now what it reads like when the *marks* of coherence, the *conjunctions*, the *conjunctive phrases*, and *overlapping ideas*, are thought out and added: the emphasized words are the *link* words:

OUTLINE:

This is an unusually beautiful city.
But we are confronted with a rapid increase in population.
This growing population must be made into good citizens.
One sure way of improving citizenship is to furnish means for recreation.

In the past, we have found that *recreation* for the largest numbers is had from parks.

But we have not enough *parks* at the present for all our people.

And the part of the city most in need of a park is the district around the steel mill.

Moreover, the people in that district have a special claim upon the city's attention.

Thus a responsibility rests upon us to meet *this claim* by providing them with this new means of *recreation* and *good citizenship*.

Whenever you can link up the various parts of your speech in this "hanging-together" manner, you are giving yourself a chance to *keep the interest* of your audience. Otherwise you run an excellent chance of losing it. Study how to get this way of "following through" with your ideas. Make each Outline Sentence *link up* with the one before and the one following. Do it by abundant *conjunctions* and by *over-lapping ideas*.

EXERCISES

STEP 5. LINKING OUTLINE TOPICS COHERENTLY

1. *Develop* the following Propositions into Six Topic Statements each; then revise these statements so that the *marks of logical connection* will be plain to be seen; underscore the link words and ideas:

(a) An open forum would be good for this school.

(b) We should petition the school board to provide more space for recreation.

(c) Every member of this congregation should give something to the Foreign Mission fund.

(d) The faculty and students of this school must understand each other better.

(e) This club should buy a new outfit of furniture.

Types of Outlines

STEP 6. PROVIDE FOR CONTINUITY ACCORDING TO YOUR GENERAL PURPOSE

The problem of outlining is the problem first of *getting started* and then of keeping it up. Some speakers cannot get started; they do not know where to take hold. Others get off on a good foot, and then "peter out," or get lost rambling in the woods. The prime business of the Outline is to show the speaker *where to begin* and *how to keep going*, and the not unimportant matter of *how to stop*.

For these needs, which are the basis of good outlining, let us borrow a term from the moving picture director; he has the same problem of keeping things going; he calls it Continuity.

In outlining for a speech the *beginning* is helped by having the right kind of Proposition on which to talk. The problem of *keeping things going* successfully is not so easy; it is one of the hardest things about speech-making. The thing that has to be done is to avoid all breaks, all gaps, to keep from giving shocks and jolts. There are two main kinds of shocks you can give an audience, two ways of breaking their interest and scattering their attentiveness; these are (1) mixing the sense and (2) going "against the grain" of the audience's feelings. Let us state this thought in terms of what Continuity must have:

- (1) Logical Consecutiveness; Continuity of Sense.
- (2) Emotional Harmony; Continuity of Attitude and Feelings.

If you allow breaches in *Logical Connection*, your audience cannot follow you; they will not know what the speech is all about. You will lose them somewhere on the way, and while you rattle on, they will be thinking of something else than the speech—or will misunderstand what you are getting at.

If you allow breaks in *Emotional Harmony*, your audience will surely lose their desire to follow you with confidence and sympathy. This is the basis of *tact* and *diplomacy*, two necessary factors in all public address. Approach by sure paths of attitude, feeling, even prejudice; continue along lines safe to your purpose, and close by appealing to feelings and attitudes that best accomplish your purpose.

Continuity and Outlining

Now what is the best way of making outlines on the basis of Continuity? How can we know what kind of Outline to use in any particular case? The answer is found in studying the various kinds of Purposes you can have in going before an audience. Do you want them merely to listen, or do you want to enlighten them? Do you want them to vote, give money, change their beliefs, devote their lives to a cause or a mission? This you must know before you speak, and the difference in the outline you make must be made on this basis of the difference in Purpose.

THE GENERAL PURPOSES

How can we classify purposes to help outlining and speech-making? There are many ways, but the one that will help you most is on the basis of the *difficulty of the task you face*. Getting people to go to war or to join the church is harder than getting them to vote in a public meeting or to give money in public. Inducing them to expose their views and opinions in public is harder than getting them to change their opinions or views in secret or without exposing the change; while this is in turn harder than getting them to understand what you mean. Easiest of all is merely to have them listen attentively while you talk, more or less at random.

All Purposes for Speeches can be grouped into five *General Classes*: which is the same as saying that there are five *general*

types of things you can ask your audience to do. They are given here with the easiest first and the hardest last:

1. Attentiveness
2. Understanding
3. Deciding
4. Acting Publicly
5. Yielding Fully

A brief explanation of these will help the Speaker to think straight when deciding how to arrange his Outline to *fit his Audience*.

Here is a summary of the rules for gaining *Continuity* for each of the five General Purposes:

1. Attentiveness:

No problem of Continuity: Just be interesting sentence by sentence, idea by idea.

2. Understanding:

(a) Logical Consecutiveness must be strictly maintained.

(b) Emotional Harmony not really a problem.

3. Deciding:

(a) Logical Consecutiveness: must be strict.

(b) Emotional Harmony: avoid giving unnecessary offense.

- 4 Acting Publicity:

(a) Logical Consecutiveness must be strict.

(b) Emotional Harmony must be strict.

5. Yielding Fully:

Both Logical Consecutiveness and Emotional Harmony must be as strong as rare talent or long practice can make them.

GENERAL PURPOSE 1: ATTENTIVENESS

A considerable amount of Speech Making seems to have no other purpose than to ask the audience to attend politely and not get restless; to listen amiably and not leave the hall. It is very common indeed; sometimes painfully so. We might say of it that it is Speech-making at its lowest level; for such it is when not done well. Yet there are times when

it is precisely the thing to fit the occasion and when the speaker has no other choice. The problem, then, of course, is to see that it is done well.

After-dinner speaking is very much on this order; it can be done very boringly, or it can be done very brilliantly. At other times a speaker is called upon just to keep the audience in good nature until some more distinguished or special speaker arrives at the place of meeting. This happens rather often in political campaigns. In Congress they do the same thing when trying to delay action on a bill; not very desirable, but a rather common practice. Then again an audience is anxious to hear a famous man but not in a sober lecture or address, and he serves the occasion best by saying what occurs to him at the moment, mostly in the way of personal reminiscence or jocularity. There are Chautauqua lecturers who have little more claim to fame than just this, that they say things so charmingly or humorously or excitingly that no matter what it is all about the people seem to hear them gladly. It is most useful and common in social gatherings, where people are in a restful mood and willing to be entertained.

Under this General Purpose, to get the audience to follow with Interest, we can classify the following kinds of speeches:

Chautauqua or Lyceum address for entertainment only.

After-Dinner speaking of the lighter order.

Holding a meeting until another speaker arrives.

Keeping the crowd in good humor during any pause.

Getting the crowd "tuned up" for more weighty matters.

Making the best of a fixed meeting that has not much to do.

Lightening the spirit of an audience that has grown tired but has more business to do.

Concluding a heavy meeting to send the people away in good spirits.

Outlining for Attentiveness

Be Interesting

When the speaker merely wishes to hold his audience attentive and interested, his problem in outlining is very simple. This is because the problem of Continuity is practically no problem at all. If he can say interesting sentences, and keep to the use of interesting ideas and ways of presenting them, there is no great issue whether they show Logical Connection or Emotional Harmony. Artemus Ward, the great humorist and lecturer made his lectures funny largely *because* they were so disconnected and nonsensically incoherent.

This type is revealed by the speaker who can hold an audience with one story after another, even though they have no logical or emotional connection. After-dinner speakers may trump up a connection for the sake of appearance when they say "That reminds me," but it is mostly an excuse for dragging in something entirely disconnected, for Logical Connection is one of the least of the troubles of the man who must ask people merely to attend.

The same with *Emotional Harmony*; there is little chance of giving offense or of stopping up the avenues of attentive listening under these circumstances. Good entertainers and after-dinner speakers and "fillers-in" keep going excellently and to the satisfaction of their audiences without any effort to make one situation flow from the one preceding.

Choose Interesting Material. The reason is that if you want to get attention and hold it for such a purpose as this, the whole responsibility is to use *interesting stuff*. A good story needs no introduction or excuse for the telling; it is almost always in order. A swift and stirring narrative of events, personal adventure, incidents about prominent men—all these stand on their own feet as catchers and holders of

attention. They do it about as well in one *order* as another. The same with light *badinage* about the people present on the platform, with *repartee* between the speaker and the chairman or toastmaster, a *recital* of the events of the day or week, *personal comment* concerning the people on the platform.

For this sort of Purpose a speaker can even get on successfully—if he is skilled and not easily frightened out of his wits—by means of mere catch words for an Outline; as

Why are we here
The story of the man with a wooden leg
General Grant's reply
The dog with the chewed ear
How the Greeks did it
Saints and sinners

This may mean nothing—except to the speaker who made it; but any Outline is only for the speaker anyway. So if it works—it works. But *for beginners it is the surest way in the world of getting off the track* and losing what they hope for from the meeting.

A better way is to fall back upon the *full* sentence:

We are here to celebrate our victory.
The man with the wooden leg illustrates the point.
It is illustrated also by what General Grant once said.
Contrasted with this is the incident of the dog with the chewed ear.
Thus we can follow the example of the Greeks.
And so we prove that the same rule applies to saints and sinners.

Now in neither case can we get any hint from the Outline as to how interesting or sparkling the speech will be—or was; but a speaker *who has sparkling ideas and the gift of stating them with snap*, can *hold* his audience with such an outline.

But all he can hope to get from his audience under such circumstances is their attention, for the moment.

GENERAL PURPOSE 2: UNDERSTANDING

This is probably the most common kind of Speech-making. At any rate, it is commonest in speeches given in schools and colleges. We may add to these the very large number of public lectures in which the primary aim is to enlighten people on such subjects as,

What is going on in China.
How poison gas works.
The meaning of Relativity.
The way to rotate crops.
The new constitution of Checko-Slovakia.
Daily life among the Aztecs.

The further civilization advances, the more numerous do such lectures and addresses become; accordingly, the type needs careful study.

In some ways this is the hardest kind of speech to make; it so easily becomes dry, juiceless, clouded with wordy dust. More people are put to sleep while an unskilled speaker drones his way through something he wants them to understand, than under any other circumstances. Grasping new ideas is hard work, and most audiences are lazy; so the task of keeping people interested while feeding them information is not easy.

Under this General Purpose, *Understanding*, come the following kinds of speeches:

Teacher explaining to a class.
College lecturer.
Specialist explaining; as engineer, physician, lawyer.
Clergyman expounding the principles of a creed or doctrine.
Chautauqua or Lyceum lecturer telling of the workings of a plan of government, of the customs of a people, of a scheme for business operation, of the history of a people or nation.
Any explanation or exposition or description of matters not known to the audience.

Outlining to Get an Audience to Understand

A. *Use Strict Logical Connection*

B. *Give No Offense to Feelings*

When it comes to the task of making an audience understand something they do not already know, there must be *no incoherence* or lack of good connections. Light is continuous; if it is broken it becomes darkness. So when trying to induce understanding a speaker must be prepared to eliminate gaps and to avoid jumps. This means that he has to provide for *careful Logical Connection* from one part of his Outline to the next. Each idea must flow from the one before and must lead to the one following. Otherwise there will be no attentive following by the audience all the way through. There can be little continuity of attention from people trying to piece together broken bits of information thrown together hit-or-miss.

The following Outline would make for misunderstanding and cloudiness, instead of for understanding and clearness.

THE NEIGHBORHOOD OF BOSTON

PROPOSITION: Boston is a more important city than the census indicates.

Boston is a large city.

The Charles River separates it from surrounding towns.

All the street car systems radiate from Boston.

The neighboring towns use Boston for trading.

There are several good-sized cities adjoining Boston.

Boston proper is much given to business.

A high percentage of business men live out of the city.

Suppose now we improve the arrangement of this material so that it does two things: (1) Allows for a better logical order, a closer *connection of ideas*; and (2) reveals the visible marks of connection.

What we know as Boston is only a part of the real city.

Several good-sized cities adjoin *Boston proper*.

These cities are all connected with Boston by street-car lines centering in the city itself.

Thus the *neighboring towns* use Boston for a business centre.

And as a consequence many *Boston business men* live outside of the city proper.

The effect of this is to make the census figures unrepresentative of the real size and significance of Boston as a city.

GENERAL PURPOSE 3: DECIDING

The next type of Purpose, to get an audience *to decide*, is quite different from getting them to understand. Accordingly, it offers a different problem in preparation. People can understand an idea without accepting it as true; for they can understand you so thoroughly sometimes that they are perfectly sure that you are all wrong. You can go on making things clearer and clearer to their understandings but more and more offensive to their tastes and contrary to their beliefs. So the mere making of things understandable, by no means makes them acceptable. The better a man understands that he is confronting a rattle snake, the more sure he is he wants to get out of its way. That is how some people feel toward certain ideas.

Getting people to decide, differs from getting them to understand in that it is a method for *those who already think they understand perfectly*. The uninformed or ignorant person is not troubled by restraining beliefs and convictions, and is convinced so soon as you enlighten him or make your point clear; but the man of convictions feels that he is as near right as any one else, maybe nearer. So to *win* him is quite a different thing from giving him understanding.

So *making decisions* is a very distinct task and needs a separate kind of treatment. Speakers sometimes make the mistake of thinking that if they make themselves *clear*, the audience cannot help believing. But they flatter themselves

too highly, thinking that their ideas are so powerful that men, once they understand, must believe. It is not so. To get a change of Belief is often a pretty severe task.

Types of speeches made with this purpose in mind are:

Political speaker trying to affect the opinion of voters.

College lecturer trying to correct false notions of students.

Chautauqua or Lyceum lecturer giving his audience a new point of view on an old subject.

Clergyman asking his congregation to accept higher standards of morality or social conduct.

Street corner agitator seeking to make converts to his faith.

Evangelist convicting people of the error of their way.

Any effort at preparing hearers for future conduct; for voting, joining, behaving, thinking.

Outlining to Induce an Audience to Make a Decision

A. *Use Strict Logical Connection*

B. *Study how to Use the Audience's Feelings*

Making a decision is always a very *personal* matter; if it really is a decision, it has consequences for the future, sometimes of a most momentous nature. If you decide that you are going to join the church or go to college or give to a certain cause or vote a certain ticket, you are throwing *your whole self* into a new enterprise. If you make a real decision, then you *affect your life*, and this means you must readjust your wishes, your ambitions, your hopes and fears, your likes and dislikes.

Accordingly, the man who proposes to change your life must lay his plans with care. He must pay especial attention to Emotional Harmony, starting on safe ground and progressing by stages from *attitude to attitude* as best suits his purpose. To get you to decide to join a society or organization, he is not very likely to succeed by telling of its weak points *first*, or by ending with a concession that you are probably pretty happy *outside* as you now are.

Obviously he must be logically sensible; so now we can say he must do both; *he must be Logically Coherent, and Emotionally Harmonious*. Otherwise he cannot hold people closely enough to bring them to a new decision.

Suppose a high school principal is trying to induce a boy to decide to go to college. He can do this only as he can make going to college seem *worth while* to the boy; that is, he must appeal to the boy's dominant tendencies and wishes. To make his appeal he must draw on the *right* feelings and desires, and then must go after them in the right *order*.

How would this list of reasons affect the boy's nature?

Going to college will help mankind.
It will cultivate your æsthetic taste.
You will afterwards be more graceful.
Your friends will say you are wise and good.

All we can say is that if these reasons "take", he is a somewhat unusual boy.

What about this list of reasons?

You will be "in the swim."
You will dress better and be lionized at home.
There will be more fun for you in the next four years.
Maybe you can thus meet with those who can "feather your nest."
It is the easiest way you can spend a few years pleasantly.

What we can fairly say about this is that all too many boys decide to go to college for just these reasons. But high school principals don't have to select these for their arguments.

A better list would be, combining these two, adding others, and using an impelling *order*:

You want to make your life count as heavily as possible.
The one best way to *do that* is to be prepared for the struggle of life.

Nowadays *this* means that you must be able to meet men.

Also that you must know the past and the present.

By going to college you can attain *these two ends*.

Then you will add the by-products of being noted of others, of enjoying life better, and of being allied with the things men everywhere like best—beauty, activity, and influence.

Possibly this is not an ideal way; but it would fit many boys, and is what an elder adviser can conscientiously use. Note the marks of *Logical Connection* in the italicized words, so that *if* the man who uses this as his Outline, feels that he has here the effective reasons planned in the best *order*, he can go ahead with this as an Outline in the expectancy of keeping the interest and attention of his audience in his subject. In any case he can solve the problem of his plan, his Outline, only on these lines.

GENERAL PURPOSE 4. ACTING PUBLICLY

People can Understand and can also Change Opinion without letting *anybody else* know about it. Consequently they feel much freer to do so when unobserved than when other people can see that they are committing themselves openly. What they do by themselves alone is more easy to do than what they do *in the public eye*.

Certain it is that the speaker must know what he is about when he asks men to Take a Public Stand. He must use very *special methods* if he is to induce men to reveal their innermost wishes and intentions.

Examples of this kind of appeal are:

Inducing any kind of oral promise or pledge; saying Yes, or No, etc.

Getting a show of hands.

Getting a *viva voce* vote.

Inducing people to stand as a mark of approval or as a vote.

Getting people to put money into a collection box.

Inducing people to subscribe money or to make a written pledge.

Inducing people to reveal in any way how they stand on the issue before the meeting.

Outlining to Induce an Audience to Act Publicly

A. *Use Strict Logical Connection*

B. *Exercise Ingenuity in Aiming at Feelings and Attitudes*

This task differs from the three preceding—Outlining for getting Attention, for inducing Understanding, or for making Decisions. It asks something still harder; it goes one step further. To get us to *expose* our decision or change of heart is clearly more of a task. In general men in public places prefer to keep out of sight, to be left unnoticed, not to be singled out and discovered.

Making an Outline for this General Purpose requires *care* in Logical Connection, but positive *keenness* in selecting reasons that hit off personal and group *traits of character*. You have to pry deep, most of the time, into human wishes if you are to get men to take a public stand.

So the Outline requirements for inducing a Public Stand are these:

(1) Be careful of Logical Connection.

(2) Use all your ability for keeping Emotional Harmony.

The following Outline has Logical Connection, and a certain measure of Emotional Harmony:

PROPOSITION: (to an audience of farmers.)

You will gain by joining this coöperative marketing combination.

OUTLINE:

The farmer is the backbone of the country,

As such he needs all the help we can give him.

Especially does he need to coöperate with his fellow-farmers.

Yet the farmer is at present in financial distress, owing to the low prices of grain.

Coöperative marketing has helped in some cases.

So we can infer that it will help the farmer now.

Thus we shall have greater equality between producer and distributer, or middle-man.

But such an Outline as the above would be valuable only to get men to *Understand* the value of coöperative buying. It does not ask for any *public stand*, and will induce none. To get them to join, however, something more "pulling" must be found; their *desires* must be roused.

As:

The farmer is hard pressed today.

Unless aid comes in some guise he and the nation will suffer.

To meet situations like the present, coöperative marketing has given genuine relief.

Cutting out the middle-man's profits saves the farmer enough to keep him afloat financially.

In addition it helps the farmer to get his grain moved more promptly.

And it has the further advantage of providing a body of voters united to make their influence count in legislation.

As evidence of all this the farmers of the neighboring county are getting these benefits and getting ahead of you here.

Therefore, if you want to get these benefits now, you must join this evening.

The advantage of this kind of Outline is that it aims right at the *personal interests* of the audience; it has the "you" appeal. Only so can it be made to lead to the public act desired; in this case, joining the association. Any one of these Statements, if *true*, hits the farmer right where he is most sensitive; and the cumulative effect of them probably is enough to bring him into the open.

The rule for Outlining to induce a public stand is:

Use Outline Statements that make a direct pull upon *live interests*, or wishes of the audience and arrange them in the order of progressive effectiveness. That is, so arrange them that the pull becomes stronger and stronger until finally it is strong enough to bring success.

When trying to induce a public disclosure of a man's attitude, beware of using an outline that merely asks for

understanding, or for a decision which the man can keep hidden to himself. In asking for a *revelation* of intentions and wishes, you must go considerably further than in asking for what can be concealed. You must probe deep for concealed desires and impulses.

GENERAL PURPOSE 5: YIELDING FULLY

There is still another distinctly different degree of response to be had from audiences; a whole-hearted consecration, changing the complete course of a life, giving all. To get men merely to understand passively or to give silent assent or even to show how they line up, is not always enough for what the speaker wants. He desires something more; he wishes them to "give without stint or limit," of themselves, of their time, their energy, their allegiance, their devotion, their money, and their worldly goods. This takes a very different kind of speech from any of the others.

Types of this are:

Getting converts to a religion or denomination.

Inducing people to work whole-heartedly for a church, party, "drive," movement of any kind.

Persuading people to go as agents, workers, missionaries.

Securing the abiding devotion and allegiance of people to your cause or activity.

Getting decisions that can not be taken back and that involve large consequences; as letting a contract, engaging people for employment, accepting a position, entering into a contract (including engagement and marriage), binding one's self to any given future action. Deciding on one's life work.

Outlining for Inducing People to Yield Fully

Use All Possible Skill in Logical Consecutiveness and in Emotional Harmony

When a speaker wishes to influence the whole life and activities of his audience, he faces a most tremendous task.

So great is it and so uncertain that there are in reality no rules that can be laid down to guide the speaker, other than those already given. Rules can be made for inducing a public decision, on such matters as joining an organization, giving or subscribing money, registering a vote; but when it comes to inducing people to divert the whole course of their lives and to consecrate themselves to something new, then rules do not help very greatly. It then becomes a matter of the experience, keen judgment, and magnetic qualities of the speaker.

More often people are won to a great conversion by a powerful *personality* than by reasons, by a winning voice and manner than by cold facts, by the power of the personal touch that comes from hearing and seeing. There is of course immense importance in what such a speaker says; but the crowning touch is in his bodily activity, the verve and richness of his voice, the grace and intelligence with which he combines these as a medium of carrying his thoughts. All the great evangelists are men of striking bodily appearance or alertness; great statesmen win in good part by superior looks and the power of the voice; great leaders of all kinds add to masterful thinking and planning the more subtle and powerful elements of powerful *speaking*.

Such rules for *Outlining* as apply to this kind of speaking must be of this general nature:

(1) Leave no possible break in your logical consecutiveness.

(2) Make all connections as nearly air-tight as they possibly can be made.

(3) Then be sure to start with your audience just where you find them in emotional tone, lead them along by safe and sure stages, and bring them finally to the level to which you wish to bring them. And in addition to all this, use all the powers possible in the way of making each sentence you utter as accurately worded as possible.

There is little hope of achieving this General Purpose except where the audience is especially ripe for a given action. The evangelist comes before his audience only after weeks of preliminary "tuning" of them for his message. The statesman finds his audiences already deeply interested in his message. Any speaker who shapes destinies and decides the fate of his hearers must find them ready and eager.

So in general this is a General Purpose that cannot be practised in high school classes. It is for those who have labored, and fought a good fight, and suffered, and learned the deepest lessons of life.

Providing Emphasis for the Whole Speech

EXERCISES IN ARRANGING TOPICS FOR TACT

1. Improve the order of the following outline statements by rearranging them to fit the Tendencies of the audience and the result you might wish to attain.

To a group of religious enthusiasts.

PROPOSITION: "It is your duty, each one, to give your time next week to a house-to-house canvass for the coming revival."

Your conscience will not rest if you neglect this opportunity.

You will get a reward in due season.

This is a duty you owe the Church.

The unsaved must be sought out and brought in.

Other Churches are active.

You will find this work surprisingly pleasant.

2. Assume that you are a city official appearing before a group of men and women gathered to consider the welfare of the boys and girls of the town, you wish to enlist their coöperation in keeping the boys and girls off the streets at night. Your Proposition is "*The prime responsibility for the welfare of boys and girls lies with their parents.*"

Which of the two following outlines would be more effective and why?

(a) We cannot do too much for the safety of our boys and girls.

Yet those of us who facet his problem know that it takes our very best efforts.

In cities like this it is a problem for both the home and the city hall.

Yet the city hall inevitably takes up the matter second, after the home has had its chance.

This often means that the home has failed in its duty.

The result is that the city deals almost entirely with those who have gone astray.

When the home does its full duty, the city has little or no trouble with boys and girls.

This all fits in with the theory that the earliest influences are the strongest.

So from all angles I feel safe in saying that parents cannot escape the principal responsibility for the welfare of their boys and girls.

(b) If boys and girls are running our streets, it means that parents have failed in their duty.

The parents are primarily to blame for what happens on the street.

If parents will do their duty, the city will have little to worry about.

Anyway, first influences are deepest, and that means the influences of the parents.

We are ready to coöperate in any way if parents will do their duty.

For too much cannot be done for our boys and girls.

And we are all willing to do our best, parents and city.

So whatever happens, parents must take the principal burden of keeping their children off the streets.

3. From Propositions presented in other exercises in this book make out lists of Outline Statements, and then arrange them in the best *order* for different audiences.

SUMMARY OF FORMULA FOR OUTLINING

Observe these steps in making Outlines for speeches:

(1) Make clear to yourself what you want to get the audience *to do*.

(2) Know your audience; study their traits and *tendencies*—their wishes.

(3) State your case in a *Proposition*, a complete declarative sentence; a clear statement of what you “propose” for the audience to accept—the basis of Unity.

(4) Select a series of complete statements that "*make your point.*"

(5) Put these together on the basis of close Coherence, the "*follow-up*" method.

(6) Consider your *General Purpose* and use the *method of Continuity* for the Purpose in hand.

(7) Arrange these in an *order* that fits the attitudes and likes of your audience—thus securing emphasis.

(8) Revise as many times as is necessary to make sure your Outline states your case precisely as you would have it.

Selecting Speech Material

STEP 7. CHOOSE ONLY FACTS, AND FACTS THAT GIVE A MINIMUM OF OFFENSE

Speak the Truth as you see it. Every speaker must face the truth. The sincere speaker must feel that he is in the right or he cannot go ahead; he cannot speak with conviction, with power, or with assurance. Without these he has little certainty of success. What he says he must believe to be true, or people will discover his deception, and find him out as an ignoramus usurping the place of men who really do know.

Yet finding the truth is no easy task. In fact, when we look at the world around us we have no difficulty in seeing that there are many things called "truth" that do not bear a very close test. For example, what has truth to do with the contentions and assertions of rival political candidates? One says his party is right and the other party wrong; the other man denies both his statements. Where is the truth? Even in religion one finds it advisable to go a bit slow in one's assertiveness; truth is a very large and very elusive thing.

Yet truth exists, and we could not possibly get along with-

out feeling that what we do is done because we believe we have found truth and are in the right. We have to believe in something, and believing, we have to feel confident that our truth is good for ourselves and consequently good for others. So we accept our share of the world's truth, and when we have the courage to command the ears of others, then we defend our own.

There are two main things to mark: (1) You must make people see the truth as you see it with all the earnestness and devotion of your being; and (2) You may be right, *and* you may be wrong. Yet you are compelled to go ahead *as if* you were right, though always remembering that you *may* be wrong. To feel right is an invigorating, energizing, vitalizing experience; while to feel the possibility of being wrong ought to leave one steady, cool, tempered, modest. If you would succeed on the platform, you must develop a balance between these two necessities; you must be brave yet modest, positive but careful, strong and fair.

SELECTING FACTS

Keep to the Truth. There is no room on the public platform for anything except Truth. Despite the seeming evidence that liars and cheats and men who speak loosely and with slight concern for the truth seem to win now and then, still it remains that the only worth-while victories and the only secure results come from telling the truth as one sees it and keeping to the facts.

Probably most departures from facts are made by speakers who are only careless or lazy; to look up the facts takes effort, and it takes effort to state ideas and thoughts so that they tell the truth only. In almost any newspaper you can find an editorial that tells things that are not really quite so; because the hurry of newspaper writing often prevents the writer from stating his point so as to make it precisely true.

For example, an editorial in a magazine recently began this way, "When President Harding called a world conference on the limitation of armament, a wave of thanksgiving swept over the country. Thousands of women looked at their children and grandchildren through a mist of happy tears." While we can explain the "wave of thanksgiving" as a figure of speech, no such wave having happened at all, we cannot by any effort get around those thousands of women looking through the "mist of happy tears." It is just a plain falsehood, a perversion of the facts; which makes it either base or foolish, in this case foolish. As a consequence the rest of the editorial is left unimpressive and unconvincing because of this silly opening.

This means that when you use Observations and Memories, you have not only to observe and remember accurately, but you must state them so carefully that you and the hearers will recognize them as true. It means that when you are stating Opinions and Beliefs, you must exercise especial care to see that what you say is *true*. If you mean "I *think* this is the way the matter stands," or "This is the way it *seems* to me," that stands clearly as the truth, we must take your word for it; but we will be slow about taking your word for "I have the truth," "I know positively."

Suppose a political speaker says, "The other party is not fit to rule;" who will believe him except rank partisans already convinced? But if he says, "*In my opinion* and *in the opinion* of my party the other party is not fit to rule," that must stand as the truth; it is evidently a plain fact and not to be denied. A preacher who says, "Every person who dances is bound for Hell," is not telling the truth; whereas he might just as well keep to the facts by saying, "*I believe* that every person who dances, etc." That we can accept as a fact.

Public addresses are often almost foul with just such false-

hoods, where telling the truth would have been very easy indeed and much more profitable.

Study the following examples to see how easy it is to turn a certain type of misstatement into a clear Fact:

1. We *must* elect this candidate. (We *will do well to*—)
2. Washington was the *noblest* man that ever lived. (Washington was *one* of the noblest men —)
3. We *cannot* get along without this leader. (We *should miss him* more than we can say.)
4. Without a high tariff this nation will go into *bankruptcy*. (Without a high tariff certain important interests will *get less* than they desire.)
5. The workingman *needs* his light wines and beer. (Some working-men will be *more content* if they have —).

Choose Facts that Give no Unnecessary Offense to the Audience

Yet it is not enough alone that you should keep to Facts; there are Facts—and Facts. Facts are sometimes troublesome; they have been long reputed to be “stubborn things;” and not a little of the time they hurt and hurt hard. It takes a very generous and broad-minded person to listen to unpleasant facts and then to do what is asked of him. A grocer may be charging unholy profits; but a salesman will sell him little if he tells him so. A congregation may be selfish and narrow-minded, but the preacher will make slow progress winning souls and collecting money if he says it right out in meeting. An audience listening to a political speaker may be a mere flock of sheep running after a leader heedlessly, but no votes are won by letting them in on the secret.

Select the Helpful Facts. There are so many Facts to be found in any situation that you cannot possibly tell them all; so the wise thing to do is to tell those that do you and your audience the most good. Here is farmer Jones. He goes to church regularly, pays his debts, makes his wife work too hard, prevents his children from going to college, prays daily,

drives a very sharp bargain, gives to the church, thinks any kind of house is good enough for his family to live in, and believes that if certain amusements delight his children they must be ruinous to their souls. A host of other Facts can be found true of him, like these, mixed in quality. Now if you are going to convert him or get his vote, some of these Facts you should very carefully pass by in your conversation with him. You can select the good things about him and still be within the Facts. He is religious, he is honest, he believes in being philanthropic, he is a pillar of the church, he is one of the solid men of the community, he has the welfare of his town, state, nation, and of all mankind at heart. These facts, if mentioned, will find him and you in beautiful agreement; especially him!

Use Facts that are Accepted. Any situation or person can be dissected in the same way, part pleasant and part unpleasant to the person you are dealing with. The simple rule of Persuasion and Conviction is that if you are going to win your man, you must confine yourself to the Facts that *he too accepts as such*. Otherwise he will deny what you regard as plain Fact or be offended at your mentioning Facts which he acknowledges but finds distasteful. You may have noticed how large a part of each day you spend overlooking and ignoring unpleasant truths, and rolling under your tongue the pleasant. That is the way you treat yourself, and that is the way others have to treat you to get your good will, your votes, and your money.

Use Unpleasant Facts Only in Special Cases. Yet this does not say that one should never use the unpleasant. The time comes when "a little plain speaking" is the only path to success. Parents have to talk plainly to children, sometimes in hard words of one syllable; men in deliberative bodies, such as legislatures and conventions, occasionally have to call a spade a spade; even a book agent has to call the at-

tention of the "lady of the house" to the sad lack of books on the parlor table. Always you must follow your own judgment and be sure you know when it is the right time to "speak out in meeting."

EXERCISE

STEP 7. CHOOSING AGREEABLE FACTS

1. Mark the statements that would offend an audience of business men; those just barely acceptable, and those wholly acceptable?
 - (a) We need more prosperity.
 - (b) Our city is behind the times.
 - (c) Living conditions here are very bad.
 - (d) Our people are as alert as anybody.
 - (e) The cost of living here is too great.
 - (f) The business men must shoulder the burden of securing a return of prosperity.
 - (g) Anything it costs you to keep up the town is well spent.
 - (h) The working man must play his part in bringing good times by accepting lower wages.
2. Mark these again to fit working men; teachers; ministers; students.

Developing the Outline Topics

STEP 8. DEVELOP EACH OUTLINE TOPIC TO MEET THE ATTITUDE OF THE AUDIENCE TOWARD IT

Now we come to the actual "making" of the speech. When you have once decided on your *Paragraph Outline*, you have a series of Topic Statements that carry the burden and current of your Purpose and Thought. Now comes the task of *developing* these Topics into actual speaking, actual discourse. Up to this point you have been planning; now you are ready to break out into speech.

What are the problems? Remember that you are trying to *win* your audience; so do not lose sight of them and of their *natures*. We are ready to use Facts to get them to do what we want; that is what public speaking always aims to do. But we must find a way of *choosing* and *presenting*

Facts. Nothing but Facts will win fairly and successfully; but not all Facts will bring success in the same degree or the same way. Then *how* do we choose?

The answer is found *in the audience themselves*. Can the speaker be sure the audience believe that his facts are facts for them? Decidedly not; one man's facts are another man's heresies and even falsehoods. So if the speaker would win, he must find out which of his facts are facts also to his audience. Then he must find out how to make them accept his facts as theirs.

What can an audience do to your Facts? Just three things; there are no others:

1. Accept
2. Be undecided
3. Reject

These three attitudes toward your Outline Statements *decide what you must* do to develop them. If a Topic is accepted by your audience, you must treat it one way; if they hesitate over it, you are compelled to treat it another way; and if they reject it, you must find another way still.

Suppose we have an Outline like this: (for a speech to your class trying to decide what to do for an outing; you favor going on a picnic.)

PROPOSITION: A picnic offers the best prospect for our outing.

1. The weather this fall has been exceptionally fine.
2. At this season Beecham's Woods are in their richest colors.
3. To get there we can easily find cars enough.
4. In the past our class picnics have always been exceptionally successful.
5. For such an affair the committee has planned all sorts of interesting "stunts."
6. No other way offers so good a prospect.

If you will look this over with some care, you can discover that your classmates might easily do any one of three

things with each of these Topic Statements. Note what the three things are:

- A. They can *accept* any statement as you have it in the Outline.
- B. They can *be uncertain* whether or not it is true.
- C. They can *reject* it as untrue.

These three ways of feeling toward your Outline Sentences can be given these three common names:

- A. Acceptance, or Belief.
- B. Hesitancy, or Doubt.
- C. Rejection, or Disbelief.

Look at that Outline again; are there any Statements that your audience would accept as it is? Probably 1 and 2. Any which might create a doubt? 3, 4 and 5 might easily do so, leaving many members of the class hesitating to accept them outright; they would "have to be shown." The last, 6, would almost certainly find opposers; assuredly if the class is divided in opinion as to the best thing to do. For purposes of illustration, suppose we say that about everybody present accepts the first two statements, that they hesitate over the next three, and that a goodly company think the last statement is not true at all. With this assumption we can work out a way of *meeting* these three different situations.

HOW TO DEVELOP OUTLINE STATEMENTS

A. The Method of IMPRESSIVENESS; When the Audience Agrees

Is it useless to put into an Outline something the audience already agrees to? Not by a good deal. Some speakers, mostly inexperienced, seem to think that public speaking is only for the purpose of telling people what they do not know. This is a very ill-formed observation. If you will but notice speeches you like, you may be surprised to find how large a proportion of them is given up to things you

already know. As a matter of plain fact, most people are delighted and interested best by hearing old stories, old descriptions, old pictures, old arguments, old beliefs. New things often make them angry or bore them or go over their heads.

Use the Familiar When the Audience Accepts Your Topic. The answer as to what to do when your audience is with you, is found in the use of familiar things; familiar memories, familiar observations, familiar pictures, familiar beliefs, familiar lines of reasoning, familiar imaginings, familiar quotations. Many a time your Outline needs Statements that are already accepted; also your audience and you both need that *harmony* that comes from agreement. So if you know the art of talking about familiar things and making them interesting, you can make any old Topic live anew and glow with impressiveness.

The way to make familiar things interesting is well-known; make them *concrete*; use *vivid* pictures; bring up *memories* that are *keenly felt*; restate *old beliefs* that are deeply cherished. The reason stories are so effective is that when told well they deal with the concrete, the vivid, the well-remembered, the keenly-felt, and the long-cherished.

Take the Outline Statement number 1. "The weather this fall has been exceptionally fine." If you know how to paint "word pictures," you can make your hearers fairly fidget to get out into the woods. If your topic sentence is even so commonplace a statement as "Lincoln was a great man," a recital of concrete details of his life could make every ambitious boy or girl wish to follow his example of greatness. If you should use so old a truth as "Work conquers all difficulties," you can, by proper recital of specific, well-known instances and incidents drawn from life and history, hold an audience deeply interested in this old, old theme.

No matter how old your fact, it can always be backed up in a new way and made to live again in all its original vigor.

The speaker who can do this well, rarely suffers from having his hearers go to sleep while he is speaking. Most sleeping in audiences comes when the speaker is giving too much new matter.

B. The Method of INSTRUCTION; When the Audience is in Doubt

What do we do when we are in doubt? We *seek information*. From our Outline about the picnic, take Statement number 4, "In the past our class picnics have been exceptionally successful." Suppose there are those who say to this idea, "Well, I don't know about that," or "Have they?" or "How do you make that out?" What ought you to do? Plainly, tell them the *facts that back up* that statement.

- (1) Show what you mean by "successful;"
- (2) Cite specific facts that made the others successful;
- (3) Show wherein this picnic is to be like those others that went off so well;
- (4) Enumerate the cases of successful picnics;
- (5) Show the causes why previous picnics were successful;
- (6) Show how the conditions are correct for repeating the success;
- (7) Cite the testimony of believable people who agree.

Now if you will note these various methods, you will see that they are all aspects of good Reasoning; Definition, Generalization, Analogy, Explaining Causes, Predicting Results, and the use of Authority.

So, then, the prime thing to do when you want to settle a doubt, is to *Reason well*. Nothing else is so convincing or satisfying.

To show further how this applies. Suppose you are speaking on the Outline Topic, "European finances are in a hope-

less condition," and your audience do not know the facts about this Topic; they are in a state of doubt, hesitancy, even ignorance, and so must be enlightened. The one way to get their attention and interest is to use the method of Reasoning carefully; that is, careful Definition, sound Generalization, truthful Analogies, believable Explanations of Causes, and Prediction of Results. Then by taking care with *conjunctions* to see that they are correct, by keeping a careful *interlocking* from one sentence to the next, you can get and hold interest.

To illustrate this: suppose you are trying to show that "European finances are in a crucial condition." Among the things to do to insure getting acceptance to this Topic are:

- (a) Make clear what you mean and what you do not mean by European "finances," and "crucial condition;" tell what their finances are now and what their finances were before the war. (Definition.)
- (b) Tell definite Facts about European finances at the present time. (Using specific Instances to support a Generalization.)
- (c) Show wherein conditions in Europe now are like conditions at other periods in history when finances were in a "crucial condition." (Analogy.)
- (d) Show what caused the present impossible situation. (Explanation of Causes).
- (e) Show that the situation out of which the present conditions came,—the war, the treaty, etc.—are just the kind most likely to produce another "crucial condition." (Prediction of Results.)
- (f) Cite Authority that supports your Topic.

Having done these things, you will see that your audience are now in better condition to throw away their doubts and to *believe*.

So the Topic that is doubted or hesitated over can best be made acceptable by using *some or all of the aspects of sound and close Reasoning*.

C. The Method of CONCILIATION; When the Audience is Opposed to an Outline Topic

What is to be done when your audience is hostile, opposed, thinking you wrong, misguided, even false, or deceitful? Only one thing can be done; you have to "win them over." Often enough they will be denying your most cherished truths, facts of which you are perfectly sure. That is the odd thing about beliefs and ideas; what is one man's mental meat can be another man's mental poison. Clearly, then, it is not enough to go on bombarding your audience with facts that they will not take as facts at all; you must first find a way of getting them to *accept* your statements *as* facts.

Go From the Accepted to the Unaccepted. The only way to do this is by means of facts that they *will* accept. It would be a strange situation indeed in which the speaker and the audience had no facts that they accepted in common. The problem is to find such and then to use them. Then what kinds of facts make the best common ground?

SOURCES OF COMMON GROUND

1. *Obvious Truths Concerning the Audience and Yourself.* No matter how hostile an audience is, if they find you talking about things that they *cannot help believing*, they can be got to give you a fair hearing. One of the commonest ways is to talk about the audience itself and the looks of the hall or church or lecture room or tent; to comment on the temperature, the people present, the spirit of the occasion, even the good old faithful weather. Mr. Bryan, with all the enmities that have confronted him in his speech making, always has had a way of finding something about the people present, the occasion, the presiding officer, to which the audience give willing acceptance. Mr. Roosevelt had an

unusually happy faculty in this particular. Edmund Burke facing a hostile House of Commons to plead for America, began with remarks that no fair man could take exception to. Daniel Webster rising to refute the tremendous effect produced by Senator Hayne, used statements that any honest man would call true. In this way they get a hearing and have a chance to *lead* from one accepted statement to others.

Specific Material for Talking about the Audience and the Occasion;

(a) The cause of the meeting; tell why the meeting was called.

(b) The room, the place, the hour; talk about the circumstances attendant upon the gathering; the spirit of a church, the significance of a town hall, court room, school auditorium; tell of the interesting events of the day that have a relation to the meeting, such as a coming election, a movement for civic progress, the departure or arrival of interesting people.

(c) Recent events; national, state, local; what the newspapers are filled with.

(d) The weather; unusual heat or cold or moisture; a storm or an unusually beautiful day; the climate in general—always a topic of interest and common agreement.

(e) The audience; their size, looks, actions, their standing in the community, their known good works and spirits, their virtues and powers, their fairness, honesty, energy, patriotism, loyalty, sincerity, philanthropic works, love of justice.

(f) Joking disparagement of the speaker's own powers, making dignified fun of himself, light banter about his appearance, manners, position in the world, capacity, and intentions, by-play with the audience.

The speaker who knows how to do these things successfully—which means gracefully and with tact—can mollify pretty sharp opposition. At least he can *get a start* toward a hearing.

2. *Known Historical Events.* Certain facts of history are so well known that audience and speaker cannot but be in agreement as to the facts. They are also interesting. When

a speaker can weave in historical facts and make them a real part of his speech, he has a means of gaining assent from his audience. A speaker who starts out, no matter how set against him his audience, with "It is told of George Washington at the battle of Yorktown—" will in all probability get a hearing; he can at least get fairly started.

3. *Stories and Descriptions.* Everybody has noticed how often public speakers start off with a story; or how in the middle of the speech a story is used as a means of broaching a "touchy" Topic. The reason is self-evident; it is *accepted at once as true* and paves the way for what the speaker says next. It is the surest kind of "common ground," about which we hear so much. The good story teller rarely fails to get a hearing; while many men of learning and fine intelligence put audiences to sleep for the very reason that they cannot or will not tell stories well or paint word pictures vividly. Too much of their speech making is new and unknown, therefore unaccepted. If they used more of what is thoroughly accepted by the audience, they would keep better attention throughout. It pays to be a good story teller.

4. *Accepted Authorities.* Suppose you are to tell an audience of farmers, "There is no reason to hope for better prices on grain." That is the last thing they want to hear from you or from anybody. But your outline *compels you to make this point* and to try to prove it. The best you can do is to make them accept it with what grace they can; it will be a bitter pill at best. Yet people do take bitter pills. What is the best way of getting them to accept it? One way surpasses all others; *quote for them things said by men they believe in.* Tell them the statements of the Secretary of Agriculture, of the leader of their farm organization, of the county adviser, of their farm paper. Nothing gets quite so much acceptance in so short a time.

Of course, this means that you use such statements *only when they exist*. Cases arise where such statements are not to be had; they are not true. When, though you can find such statements for your use, you solve much of the problem of making opposers listen fairly.

5. *Making Yourself an Authority by Gaining the Good Will of the Audience.* One way of getting a favorable hearing when you have something unacceptable to say, is to make the audience *like you personally*. This may sound odd as a principle, but it is most undeniably true. As a matter of plain fact, most of the statements that speakers make on the public platform *have no other warrant* for their truthfulness than that *the speaker* is a man to be trusted, and what he says goes for the truth. In other words, he makes things acceptable as facts for the audience *just because he says so*. By gaining good will he gains assent to what he says.

The ways of gaining this Good Will are numerous. A list that contains many common ways is: sincerity, honesty, fair play, earnestness, dignity, learning, poise, friendliness, amiableness, gracefulness, good appearance, proper manners, ability to impersonate, a rich voice, excellent choice of words, a fine enunciation, a lively manner.

Reveal these characteristic, any or all, in what you do and in what you say, and you have a very good chance of having your word accepted *just because you said it*. Naturally this gives the platform crook his chance; yet it is more profitable still for the man of honesty and real sincerity. When an honest man making a public speech is himself convinced that what he is saying is true, he can get others to see things his way any time he can do the things that bring out the Good Will of the Audience.

The Case Illustrated. Suppose then that we are dealing with Topic 6, of the Outline about the picnic: it reads, "No other way affords so good a prospect." Some of the

class do not believe this, for they have set their hearts on another kind of outing. How to win them? Note some of the ways that would do so:

Tell an apt story that shows how superior the picnic type of outing is likely to be.

Paint a picture of what a glorious time is to be had.

If some trusted friend of your opponents has said favorable words about your affairs, quote them.

Get your opponents in such good humor by your fairness, wit, honesty, and similar virtues, that they will take your word for it.

Any or all of these if done with the proper skill and delicacy will succeed in overcoming opposition. Nothing else will do it so well.

Then while you are using authority and good will, if at the same time you will be sure *not to use weak reasoning* and will speak of only those matters that come under the Observation and Experiences of your audiences, you have a chance to get assent to the disliked and disapproved topic.

SUMMARY OF METHOD FOR DEVELOPING OUTLINE TOPICS

(1) Have an Outline of Topic Statements that mark out your path clearly and effectively, with logical connections and Topics arranged according to the human nature of the audience.

(2) Study each Topic to learn how your audience is likely to receive it: whether they Accept it, Hesitate over it, or Reject it.

(3) Back up each Topic by using the *Method of Development* most likely to interest your audience; for believers the method of Impressiveness; for the doubters or the uninformed, the Method of Instruction; and for disbelievers, the Method of Conciliation.

When you have laid your plans for a speech on these

foundations, you have made provision for the following necessities:

- (a) Unity in the whole speech.
- (b) Coherence in the whole speech.
- (c) Emphasis in the whole speech.
- (d) Unity in paragraphs and sentences.
- (e) Accounting for the way the audience feels toward your topics.
- (f) Accounting for the method of choosing facts to fit your audience's feelings.
- (g) The "intellectual appeal," "argument," (the Instructive method).
- (h) The "emotional appeal" (the Impressive method).
- (i) "Persuasiveness" (the conciliatory method).

EXERCISES

STEP 8. SUPPORTING THE OUTLINE TOPIC STATEMENTS

Make speeches of one paragraph in length from the following topics, using the method named:

A. METHOD OF **IMPRESSIVENESS**. (Have in mind an audience that already believes the topic; use to advantage facts that are familiar and liked.)

1. Life is a funny thing.
2. The world is too much with us.
3. Girls (or boys) are a nuisance.
4. All work and no play makes Jack a dull boy.
5. To err is human; to forgive divine.
6. Dickens' characters are most interesting.
7. Kindness pays.
8. Some books are to be digested.
9. School days are the happiest of all.
10. A small brother is a pest.
11. Lincoln is the ideal American.
12. East is East, and West is West.
13. All the world loves a lover.
14. Music hath charms to soothe the savage breast.
15. Swimming is a rare sport.
16. Love is the greatest thing in the world.
17. The woods are lovely this season.

18. The constant dropping of the water wears away the hardest stone.
19. Rain is a blessing.
20. A rainy day is a day for catching up on old books.
21. Trees are wonderful.
22. Poetry is the solace of great minds.
23. "A foolish consistency is the hobgoblin of little minds."
24. "Peace hath her victories no less renowned than war."
25. *Labor omnia vincit.*

B. METHOD OF INSTRUCTION. (Have in mind some specific audience that needs information and will be pleased to receive it.)

1. China has a peculiar school system.
2. Leprosy can now be cured.
3. The price of corn is less than (or more than) it ought to be.
4. We have stopped growing in this community.
5. Most of the clothing for the United States is made in the State of New York.
6. Lincoln and Washington teach the same lesson of patriotism.
7. The "movies" do more good than harm (or more harm than good).
8. A new library (or city hall, or town hall, or railway station) is a necessity.
9. The automobile business has grown at an astonishing rate.
10. Lincoln's law practice is an interesting story.
11. Preventive medicine is growing in favor among physicians.
12. The study of law is almost exciting.
13. Last year marked several improvements in our school (or city, or county, or grange, or club).
14. The fruit season will be a success (or failure).
15. "Government" is a misunderstood term.
16. The Argonne campaign was well planned.
17. Sunlight is a wonderful curative agent.
18. Chemistry has a number of most interesting industrial uses.
19. Armaments will lead to war.
20. The tariff should be removed altogether from politics.
21. Capital punishment does not stop murder.
22. The Japanese barberry is the cause of wheat rust.

23. Harsh treatment of immigrants will endanger American institutions.
24. The United States leads in oil production.
25. The late war was caused by ignorance among the ruling classes.

C. METHOD OF **CONCILIATION**. (Have in mind an audience that is *opposed* to the statement; induce good will, quote authority, use personal relation.)

1. Foot ball is good for those who play it. (To hostile parents.)
2. This town needs waking up. (To the city council)
3. The "movies" do more good than harm. (To people who have been known to oppose them)
4. Politics in this community are in a bad way. (To a group of political leaders)
5. A new school building will benefit every one of you personally. (To "close" tax payers)
6. Your wages are too high. (To workingmen)
7. The bankers are profiteering at the present interest rates. (To bankers)
8. Retailers should reduce prices promptly when wholesale prices drop. (To retailers)
9. Vacations need not be so long as they now are. (To a school assembly)
10. Hard work is a blessing. (To boys and girls)
11. Cold weather is good for you. (To lazy people)
12. You need to eat less. (To gourmands)
13. More exercise would do you good. (To lazy women)
14. The Asiatics have as many rights as we have. (To Californians)
15. You ought to take a cold bath every morning. (To people of soft habits)
16. Peace at any price is a dangerous doctrine. (To pacifists)
17. The man who aims at wealth alone loses the best joys of life. (To money grubbers)
18. America is a nation of dollar chasers. (To confirmed optimists)
19. You are the master of your fate. (To the "down and out")
20. You cannot afford to do that (Specify some particular act or policy or practice).

21. You are wrecking your life. (To a "speedy" boy)
22. Socialists are not necessarily dangerous. (To a "100% patriot")
23. It is more blessed to give than to receive. (To a miser)
24. The present administration is a success (or failure).
25. The country as a whole is better off with low priced farm products. (To farmers)

EXERCISES FOR ADAPTING THE WHOLE HIGH SCHOOL CURRICULUM TO ASSIGNMENTS* IN PUBLIC SPEAKING

"SOCIALIZED" ASSIGNMENTS

Suggestions for short talks or extended speeches, according to the assignment and the type of class, on subjects dealt with in other classes than the Speech class; specific subjects to be assigned by the teacher or the class:

1. *Literature:*

- (a) Relate the *life* of any interesting writer about whom you are studying; poet, essayist, dramatist, novelist, orator.
- (b) Give a *summary* of a story or play.
- (c) Give a *description* of the people, customs, and surrounding country among which a given writer was reared.
- (d) Tell of the literary *influences* that shaped the career of any assigned writer.
- (e) Explain what any assigned literary production *means* to the speaker dealing with the topic.
- (f) Give a *character sketch* of a person from a play.
- (g) Discuss the literary *style* of——.

2. *History:*

- (a) *My estimate* of Alexander, Pericles, Cæsar, Louis XIV, Charles I., Napoleon, Wellington, Frederick the Great, John

* In keeping with the growing movement for the socialization of school studies, the teacher of Speech has an excellent opportunity to furnish the best socializing activity in the school. Classes in Public Speaking can find literally hundreds of live topics in their other studies. The inventive class and teacher can discover all they can ever use. The above exercises, in the face of the great number of available subjects, must be accepted only as suggestive of the almost boundless possibilities of school socialization.

Hampden, James Otis, Thomas Jefferson—; literally hundreds of historical characters can be chosen.

(b) The sources of strength, or weakness, of any selected nation, ancient or modern.

(c) Did—— (a leader or general) act wisely at —— (such and such a crisis)?

(d) Explain the *relations*—social, commercial, and military—between any two adjoining countries at a specified period of history.

(e) Explain the *spirit* or genius of any selected people or race.

(f) Tell of the growth of certain *trades and industries* in various nations and at the time of which you are studying.

3. *Languages:*

(a) Tell of the special *difficulties* encountered in the study of Latin; French; Greek; German; Spanish; whichever you are studying.

(b) Paraphrase *stories* you have read in your language work.

(c) Explain and illustrate the *sounds* of French; Spanish; German; Latin, Greek.

(d) Relate *humorous incidents* that have happened in class when some one was translating a foreign language.

(e) Tell of the *literary masterpieces* of a foreign language you are studying.

(f) Give the story of the *life* of a selected writer who wrote in the language you are studying.

4. *Sciences:*

(a) Explain the *field* covered by:

Chemistry

Physics

Zoölogy

Botany

Physiography

(b) Show the class the *technique* of one of the sciences you are studying.

(c) Explain how this or that scientific *problem was worked out*; give the various stages of its progress; apparatus, experiments, methods.

(d) Explain the meaning of various *common terms* used in one of the sciences you are studying.

(e) Tell of the *funny things* that have happened in the laboratory.

5. *Mathematics:*

Use the Speech class for learning *how to speak* while demonstrating problems in Algebra and Geometry. Be clear as a thinker, accurate in language, expressive of voice, and alert of body.

Repeat until you can do the oral mathematics recitation accurately, interestingly, and even pleasingly. Follow the principles laid down in Chapters III and IV.

6. *Agriculture, Domestic Science, Manual Training, Bookkeeping, Business.*

These subjects ought to make some of the best topics of all for talks and speeches; they deal with matters of every-day interest and inevitably provoke much discussion. The following types of speeches can be worked out from these studies:

- (a) Explanations of processes.
- (b) Reasons for your way of doing things.
- (c) Various ways of getting results.
- (d) How they do these things in other places.
- (e) Arguments as to the defects in such and such a system.
- (f) Appeals to imaginary audiences, who agree with you or need to be shown the truth, or disagree with you; *impress* those who already know, *instruct* those who are in doubt, and *conciliate* those who are opposed to you.
- (g) Get up debates on problems growing from your class work.

7. Use any of this material for speeches to be given at the "auditorium hour."

CHAPTER IX

READING

If I could have a son or daughter possessed of but one accomplishment in life, it should be that of good reading.

JOHN RUSKIN.

Literature is not in the book. She has to do with the living speech of men. Her language is that of the lips. Her life is in the song, the ballad, the story, and the oration, the epic and drama, as they sound and are heard of men.

PERCIVAL CHUBB; *English Journal*.

OUTLINE

I. *Kinds of Reading.*

A. Reading to get Meanings for One's Self.

1. Limitations of written language.
2. Inner speech in "silent reading."
3. Reading as the translation of experiences.
4. Reading as an active process.

B. Reading to Give Meanings to Others.

1. Why we read to others.
2. Reading to others is a form of speaking.

II. *Kinds of Meaning in Reading.*

A. Logical Content.

B. Emotional Content.

III. *Levels of Meaning in Reading.*

A. Word Meanings.

B. Ideas and Feelings.

C. Thoughts and Emotions.

D. Attitudes and Purposes.

IV. *Reading to Others.*

A. Getting Meanings from Written Language.

1. A reading vocabulary.
2. Knowledge of syntax and punctuation.

3. Knowledge of rhetoric.
 4. Getting the perspective.
 - (a) Acquaintance with author.
 - (b) Knowledge of circumstances of writing.
 - (c) Appreciation of setting.
 5. Paraphrasing.
 6. Tone-copying.
 7. Pantomime-copying.
- B. Translating Written Language into Good Speech.

I. KINDS OF READING

There are two principal kinds of reading; reading for the purpose of getting meanings for *one's self*, and reading for the purpose of stirring up meanings in the mind of *someone else*. These two kinds of reading, while they are different, are very closely related. They are commonly called "silent reading" and "oral reading". But the only genuine distinction is the one indicated in the first sentence above, that in one case the reader reads to or for himself and in the other case to or for someone else.

A. Reading to get Meanings for One's Self

Reading just to get the meaning from printed or written pages is by no means all silent. There are certain types of material from which it is very difficult to get meanings without reading them *actively* and *aloud* to one's self. For example it is very doubtful whether one can get the true and complete meaning from a poem by merely looking at it.

1. *Limitations of written language.*

The language of poetry is addressed to the ear and not to the eye. The meaning of the author comes to the reader only when he *hears* the sounds that make the poem. Hiram Corson, in his book, "The Voice and Spiritual Education," has much excellent comment on this point. He says, "To him (Shakespeare) language was for the ear, not for the eye.

The written word was to him what it was to Socrates, 'the mere image or phantom of the living animated word.' " * Again, "Reading must supply all the deficiencies of written or printed language. It must give life to the letter. How comparatively little is addressed to the eye in print or manuscript, of what has to be addressed to the ear by a reader. There are no indications of tone, quality of voice, inflection, pitch, time, or any other of the vocal functions demanded for a full intellectual and spiritual interpretation. A poem is not truly a poem until it is voiced by an accomplished reader who has adequately assimilated it—in whom, it has, to some extent, been born again, according to his individual spiritual constitution and experiences. The potentialities, so to speak, of the printed poem, must be vocally realized." † "In silent reading, an appreciation of matter and form must be largely due to an imaginative transference to the ear of what is taken in by the eye." ‡

It may be that one who has been trained by much reading to others can look through the language of a poem and by imagining how it would sound and feel if read aloud, can come somewhere near getting the meaning. This procedure, however, is quite out of the question for an untrained reader.

2. *Inner speech in "silent reading"*

What has been said in the foregoing section on the limitations of written language together with the discussion of written language as a substitute for spoken language, in the chapter on Using Language in Speech, leads to the further statement that "silent reading" is a derived and secondary form of reading. The way in which we all learn to read is by translating the black marks on white paper, the signs of writing, *into vocal sounds* for which they stand, the signs of speech. When we have had a good deal of experience in this

* Page 114.

† Page 29.

‡ Page 114.

process of translation, we come to carry it on with less and less *outward* speech activity, until finally we can sit quietly, merely run our eyes over the page, and get meanings.

It is to be noted, however, that in so-called "silent reading" not all speech activity has been eliminated, but merely the kind that shows on the outside. Even though you hold your face straight when you read, just the same you are making all sorts of muscular movements behind the mask. As a small child the only way you could read at all was aloud and with your whole throat and face. Later you learned how to keep the face from moving, but not the throat and tongue. So when you now read you always use some of this tongue and throat activity. You have known people who moved their lips constantly when they read to themselves. They are generally those who have had little training in reading and are still doing their reading more or less in its original form. No matter what their age may be they are mere children in reading ability, and they read the way all children do in the beginning of the process, visibly and audibly making the signs of speech for which the signs of writing stand.

3. *Reading as the translation of experiences*

What goes on when you read to yourself? As you read this text right now, what is the process reduced to its lowest terms? The authors, when they wrote the words and sentences that you are now reading, were moved by a desire to *stir up* certain ideas, certain thoughts and feelings in you. The only thing they could do was to find *language signals* in written form which might cause you to think and feel *as nearly as possible* as they wanted you to. It would have been much easier to stir up these meanings by *speaking* directly to you, for, as we have already seen, the code of speech is much richer and more suggestive than the code

of writing. But since it was impossible to talk with you, the authors had to use written language.

As Kerfoot says, "Whatever happens when we read happens inside ourselves;" and, "If there is one fact that we have grown thoroughly to understand and accept, it is the fact that we have nothing to read with except our own experiences; the seeing and hearing, the smelling and tasting and touching that we have done; the fearing and hating and hoping and loving that has appeared in us; the intellectual and spiritual reactions that have resulted, and the assumptions, understandings, prejudices, hypocrisies, fervors, foolishnesses, finenesses, and faiths that have thereby been precipitated in us like crystals in a chemist's tube." *

4. *Reading as an active process*

Now let us suppose that you are genuinely anxious to "get" the meanings from this page, and that you are ready to make the effort necessary. "We receive in reading, but not directly by what the author tells us, but indirectly by the new uses that he stimulates us into putting our experience to, for reading consists of our making,—with the aid of the pattern and the hints supplied by the author,—but out of our mental stock which we have produced by living,—something that never existed before." † You can never get the meanings unless you are willing to *exert yourself actively*, for reading is always an active process. The only thing you have before you on this page is a group of signs intended to *suggest* meanings, which if they come at all, must come *out of your own experience*. In other words you have in the printed page, a *call* to engage in the activities of thinking and feeling. It is within your power to answer the call or to disregard it, but we are supposing that you are willing to do your part.

* J. B. Kerfoot, "How to Read."

† *Ibid.* p. 21.

That being the case, go back to the beginning of this paragraph and read it out loud to yourself. Do you get anything this time that you missed before? If you do, how do you account for the gain?

Nothing said here is intended to belittle the importance of reading silently. All that we have been doing is to call attention to the fact that *reading rests upon some sort of substitution of the speech symbols for the written symbols either openly and fully, as in learning to read, or covertly and partially in memory echoes of former experiences.*

B. Reading to Give Meanings to Others

1. *Why do we read to others?* Why should anyone read to another? Why not let each individual do his own reading? The answer is that a good reader can save those to whom he reads an immense amount of labor and give them a great deal of pleasure by substituting the symbols of speech for the symbols of writing as a means of causing them to respond as the author wants them to respond. Always it is to be remembered that whether we have written symbols or spoken symbols, we have only *suggestions*, clues or signals. The process of listening to and watching a good reader has much the same advantage over looking at a printed page, that a neatly typed manuscript has over an almost illegible hand-written one. This has long been recognized. Pliny the Younger says, "We are much more affected by words which we *hear*, for though what we read in books may be more pointed, yet there is something in the voice, the look, the carriage, and the gesture of the speaker that makes a deeper impression on the mind." The speech symbols are so much clearer, fuller, richer and more explicit than the written symbols that the meanings are much more easily called up.

The ideal of a good reader should be *to do what the writer*

would do if he were a competent speaker and could meet face to face in conversation those who are to read what he writes. Carlyle said, "We are all poets if we read a poem well." Thus one who reads to others is an interpreter, a representative of the author, who says, "I know what the author meant; I have interpreted what I find on the page, and now I shall try to make his meanings clear and complete in your thinking by the use of speech." Of course, if the reader is to take this attitude, he must first know just how to turn the black marks of the printed page into the sounds of speech. When we read to others, we assume that we can awaken a fuller and quicker response to the author's meanings than they would give if they themselves read the written symbols.

2. *Reading to others is a form of speaking*

How does the problem of the reader differ from that of the speaker? While the speaker is creating his own meanings first hand,—offering us his own memories, observations, imaginings, reasoning, and feeling,—the reader is *recreating* the meanings of the writer second hand, *re-coding* them, and offering them to us in a new set of symbols.

Then too the *language* of a speaker is of his own choosing. He uses his own vocabulary, his own sentence structure, his own peculiarly individual expression, idioms, and phrases. He has, in most cases, to give a considerable amount of conscious attention to the selection of these symbols. On the other hand, the language symbols to be uttered by the reader, the vocabulary, the sentence structure, and the rest are not his own. They are not in any sense the creation of the reader.

The whole duty of the reader is to *determine what the writer's purpose* is, *what meanings the language* is intended to suggest, and then to *utter the language* with such *vocal modulations, tones, inflections* and the like, together with

such *visible motions and signs* as may be helpful in stirring up the intended meanings. The use of the speech mechanism in reading is not essentially different from its use in speaking. Speech is always a means of communication and there can be no fundamental difference between the *means* of communication when the subject matter or meaning is being created by the speaker, and when it has been created by someone else who has, through written symbols, made it known to the speaker.

We may safely assert that reading to others is simply a form of speaking. A good deal of speaking, that is not thought of as reading, is really reading. When you memorize beforehand the language which you are going to use in speaking and then utter it, you are in reality *reading from memory*. If you mean what you have meant previously and then utter language that you have written down and memorized previously, you are *reading*. This fact is recognized in the common term used to designate a memorized recitation of literary material as a "reading."

In fact, the memorized reciting of a manuscript written out beforehand is also a reading, though often enough called "a speech." Such a recitation, be it observed, may be either effective or ineffective. Some men can recite so naturally and conversationally what they have previously memorized that no one would ever know it was not an extemporaneous speech. When Wendell Phillips had delivered one of his greatest speeches, a friend inquired about the method of preparation for such a speech, whereupon the orator confessed that it was not extemporaneous at all, but that the manuscript had been sent to the newspapers for publication before he made the speech. He had merely *read* it from memory.

Observe speakers who read their speeches from manuscript, and then try to decide why some succeed and others fail.

You will find that the ones who succeed consult the written language merely for the sake of *recalling* the meanings, the sequence of ideas, and the wording, which they have determined in advance, and then use that wording. Generally those who fail are so busy trying to *get* from the page the meanings which they themselves had in mind when they prepared the manuscript, that *they merely call off the words* and do not *speak* at all. Certainly they do not communicate.

Reading to others is a form of speaking in which the meaning and the language have been determined in advance. It is clear that two readers may conceive a piece of literature in the same way; they may pronounce the words similarly, and yet may arouse *very different reactions* in the minds of those to whom they read. Why? Because their *speaking* may be very different.

In preparing to read, any two readers would necessarily get different meanings from a selection, for they would interpret the language of the author differently. As Kerfoot says, "The terms of one's own equipment are the only terms in which a story can reach us." But even if they agreed upon the meanings, still they might differ greatly in their ability to translate the printed page into *speech*.

II. KINDS OF MEANING IN READING

Meanings are of two general kinds, *logical content*, and *emotional content*.

A. Logical Content

To illustrate what we mean by *logical content*: imagine listening to the secretary of an organization reading the minutes of a meeting, or to the clerk in a legislative body reading a bill to the house, or one person reading a manuscript for another. The sole aim of the readers in these

cases is to make sure the audience *catches the individual words* and gets a *bare comprehension* of the subjects, predicates, modifiers, and connectives. A secretary who would try to stir his audience to tears or laughter would not be called a good secretary. His business in reading is to carry merely plain meanings, what we call here *logical content*.

B. Emotional Content

There is almost always more than *logical content* in any language. Suppose you are trying to get the meaning from this sentence: "My friends: no one not in my situation can appreciate my feeling of sadness at this parting." Or take this: "But as for me, give me liberty or give me death!" In attempting to get the meaning from such statements, you will need to study the feeling of the one who spoke them. You will want to appreciate the *state of mind and heart* out of which they are uttered. This state of mind, this personal attitude, is difficult to put into cold handwriting or print; but anyone who would get the true and complete meaning must consider it, for it is quite as important as *logical content*, sometimes much more so. This type of meaning is called *emotional content*.

Logical content furnishes a study in objective relationships, the relative importance of parts of speech, the dictionary meanings of words, the structure of the sentence and the rhetoric of the composition.

Emotional content furnishes a study in that inner subjective meaning which always lies behind our words. This meaning the printed page shows very poorly and inadequately. It has to be obtained from the page largely *by inference*. Words that have only one logical dictionary meaning may mean a dozen different things when uttered. A very large portion of the reader's task is to decide which meaning the writer intended, a question to be answered

largely on the basis of the personal attitude and purpose which the writer intended his words to serve.

This discussion of *logical content* and *emotional content* is another way, and perhaps a more accurate way, of calling attention to the old truth that meaning in a written composition is *a composite of thinking and feeling*. The all important consideration is the fundamental purpose of the writer. Unless we can discover the writer's feelings, his purposes and attitudes, we can never really read what he has written. It is of prime importance in learning to get meanings from a written page to acquire the ability to analyze the meaning, pick out the ideas, and discover the attitudes or purposes behind them.

III. LEVELS OF MEANING

It is possible to read a page in different ways and get very different *amounts* of meaning from the process. There are four "levels" of meaning which may be indicated about as follows:

- A. *Recognition of individual words;*
- B. *Combination of these words into phrases revealing ideas and feelings, disconnectedly and in series;*
- C. *Combination of ideas and feelings into thoughts and emotions;*
- D. *Combinations of these thoughts and emotions into attitudes and purposes.**

The extent of our analysis—the depth to which we have carried our study of material—determines the level of meaning. There is no meaning in the printed page except that which, by means of suggestions and guides from the writer, we as readers put into it. *We* decide what and how much meaning there is to be.

* Adapted from J. S. Gaylord.

IV. READING TO OTHERS

A. Getting Meanings from Written Language

The first important step in learning to read to others is learning to read to one's self. If the material to be read has been prepared thoroughly by the reader, then he can focus his attention upon speaking. If he is to read to himself satisfactorily, he must have a command of the reading tools.

1. *A reading vocabulary*

Words taken individually are vague and uncertain. If we are to understand language in print, we must know the variety of different meanings of individual words. It will help us in this to *develop the dictionary habit*.

2. *A knowledge of syntax and punctuation*

Before we can get meaning from a page, we must know not only the meanings of separate words, but we must also know how to *interpret sentence structure and punctuation*. The order of words in a sentence and the punctuation are in themselves signs of meaning sometimes far more important than the words themselves.

The school boy who wrote on the board the words, "The teacher says the principal is a fool," made it, by putting a comma after the word "teacher" and after the word "principal," mean something quite different from what it meant without the commas.

3. *A knowledge of the principles of rhetoric and composition*

In order to get meanings from what we read, we must understand not only the elementary laws of grammar and punctuation, but we must also know the principles of *unity, coherence, and emphasis*. We must know how to analyze paragraph structure, and how to get all the larger

units of composition into their proper relations one to another.

In acquiring the mastery of the technique of writing, nothing can be more profitable than letter writing and theme work. By understanding how meanings are *put into* written symbols we can learn how to *get meanings out*.

EXERCISE

Test your reading vocabulary on the following selections. *Identify words and phrases* which suggest vague, hazy meanings or no meanings at all. Look them up and then re-read the selections. Report to the class on your experiences in getting the meanings.

A. HAMLET'S ADVICE TO THE PLAYERS

"Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief, the town crier spoke my lines. Nor do not saw the air too much, with your hand, thus; but use all gently; for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul, to hear a robustious periwig-pated fellow, tear a passion to tatters, to very rags, to split the ears of the groundlings who, for the most part, are capable of nothing but inexplicable dumb-show and noise; I would have such a fellow whipped, for o'er-doing Termagant; it out-herods Herod; pray you, avoid it.

"Be not too tame, neither, but let your own discretion be your tutor; suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature: for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue, her own feature, scorn her own image, and the very age and body of the time, his form and pressure. Now this overdone, or come tardy off, though it make the unskillful laugh, cannot but make the judicious grieve; the censure of which one must, in your allowance o'erweigh, a whole theatre of others. O, there be players, that I have seen play, and heard others praise, and that highly,—not to speak it profanely, that neither having the accent of Christians, nor the gait of Christian, pagan, nor man,

have so strutted and bellowed, that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity, so abominably."

SHAKESPEARE.

(B) SONG OF THE BROOK

"I come from haunts of coot and hern,
I make a sudden sally,
And sparkle out among the fern,
To bicker down the valley.

By thirty hills I hurry down,
Or slip between the ridges,
By twenty thorps, a little town,
And half a hundred bridges.

I chatter over stony ways,
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles.

With many a curve my banks I fret,
By many a field and fallow,
And many a fairy foreland set,
With willow-weed and mallow.

I chatter, chatter, as I flow,
To join the brimming river,
For men may come and men may go,
But I go on forever."

TENNYSON.

(C) THE NATIONAL FLAG

"A thoughtful mind, when it sees a nation's flag, sees not the flag, but the nation itself. When the French tricolor rolls out to the wind, we see France. When the new-found Italian flag is unfurled, we see Italy. When the united crosses of St. Andrew and St. George, on a fiery ground, set forth the banner of old England, we see not the cloth merely; there rises up before the mind the idea of that great monarchy.

"This nation has a banner, too; and wherever this flag comes and men behold it, they see in its sacred emblazonry no ramping lion

and no fierce eagle, no embattled castles or insignia of imperial authority; they see the symbols of light. It is the banner of dawn. It means *liberty*; and the galley slave, the poor, oppressed conscript, the trodden-down creature of foreign despotism sees in the American flag the very promise of God."

HENRY WARD BEECHER.

(D) LORD CHATHAM'S ELOQUENCE

"But that which gave most effect, to his declaration, was the air of sincerity, of vehement feeling, of moral elevation, which belonged to all, that he said. His style, was not always in the purest taste. Several contemporary judges pronounced it, too florid. Walpole, in the midst, of the rapturous eulogy, which he pronounces, on one of Pitt's greatest orations, owns that some of the metaphors, were too forced. Some of Pitt's quotations and classical stories, were too trite for a clever school-boy. But these were niceties for which the audience, cared little. The enthusiasm of the orator, infected all who heard him; his ardor and his noble bearing, put fire into the most frigid conceit, and gave dignity, to the most puerile allusion."

T. B. MACAULAY.

(E) THE YOUNG LAWYER

"It would be superfluous for me to say, that this is the happiest moment, of my life, because it is—not. After-dinner speaking is an effort, to appear at ease and happy, though fearful and tumultuous. It is, indeed, an unusual accomplishment. It is the *pâte-de-foie-gras* of oratory,—a conditional, rather than a normal mode of expression. The archetype of the art is the impromptu speech. It is often an unplumed squab, for flight, and 'heavy with the stuff that dreams are made of'—the art that's long, when time is fleeting. It attains its perfection, *ex post facto*, or retroactively; that is, after the banquet hall's deserted, and the speaker is homeward bound, alone. How pregnant then, and cheerful are the words of philosophy: Sweet are the uses of—retrospection."

F. CHARLES HUME.

One TP of own

(F) THE PRESENT CRISIS

"New occasions teach new duties;
Time makes ancient good uncouth;
They must upward still, and onward,

Who would keep abreast of Truth;
Lo! before us gleam her camp-fires!
We ourselves must pilgrims be,
Launch our Mayflower, and steer
Boldly through the desperate winter sea,
Nor attempt the Future's portal
With the past's blood-rusted key."

JAMES RUSSELL LOWELL.

(G)

"They never fail who die in a great cause; the block may soak their
gore;
Their heads may sodden in the sun; their limbs
Be strung to city-gates and castle walls;
But still their spirit walks abroad. Though years
Elapse, and others share as dark a gloom,
They but augment the deep and sweeping thoughts
Which overpower all others, and conduct
The world at last to freedom."

BYRON.

(H)

"One of the illusions is, that the present hour is not the critical,
decisive hour. Write it on your heart that every day is the best
day in the year. No man has learned anything rightly, until he
knows that every day is Doomsday."

EMERSON.

(I)

"He was in logic a great critic,
Profoundly skilled in analytic;
He could distinguish, and divide
A hair 'twixt south and southwest side;
On either which he would dispute,
Confute, change hands, and still confute.
He'd undertake to prove, by force
Of argument, a man's no horse;
He'd run in debt by disputation,
And pay with ratiocination."

SAMUEL BUTLER.

(J) ROOSEVELT

"A heart so clean, a soul so bright
Not every Age has found;
A man he was compact of light,
With little of the ground.
He had a passion for the just,
A hatred for ignoble lust;
He showed a most implicit trust
In those whose views were sound.

He ever strove to lift mankind
Above the low and base,
To make men see, if they were blind,
The vision of the Race.
Impatient, with a mighty wrath,
Was he with those who crossed his path;
The lords of Gaza and of Gath—
He smote them face to face.

When War put on his gleaming casque,
He donned a uniform,
And where there was a manly task
Was midmost in the storm;
Yea, he who loved his home, from choice,
In greatest danger did rejoice;
And laughed to hear the cannon's voice—
Yet kept his pity warm.

His breadth of mind embraced the Arts,
Science was in his ken;
A man he was of many parts,
Like some of Plutarch's men.
The plains, the Amazonian shores
And regions where old Nilus pours
His floods, strange myths and ancient lores,
Inspired his facile pen.

Orator, diplomat, Success
Named him her very own;
His faults were tinged with kindness—
Like thistles brightly blown.

Forsooth, he was a man so great
That when we seek to find his mate,
We name him Brother to the State—
Beloved, unique, alone.”

LAURA BLACKBURN.

(K) ARMISTICE DAY; LEST WE FORGET

“If we wish to measure the achievement of the soldiers, we must estimate in its true proportions the power which they overthrew. It was perhaps necessary, in time of war, to create in the minds of the Allied peoples and of their friends not yet participating in the war, the impression that the enemy, from the outset, was over-matched. The German soldier, we were propagandized into believing, was overtrained, underindividualized, fit only for the mass action which is fatal under modern conditions of warfare. He was commanded by gray-bearded generals, stiffmindedly bent on fighting the war in the manner of 1870. Magnificently equipped at the outset, the German army might inflict terrible initial losses upon the neighboring peoples who had counted too confidently on an unbroken peace. But in the end the dash and gallantry of the French, the fatalistic valor of the Russians, the doggedness of the English, the buoyancy of the Italians would shatter and destroy the German military power. We were all led to believe something of the kind in the early years of the war. But now every one knows that this was all romance and propaganda. The German military machine was tremendously efficient and formidable. The utmost of which the European allies were capable was to hold the balance even, denying victory to the Germans, but not winning it for themselves. The breakdown of Germany, so often confidently predicted, had to await the entry into the war of the United States and the development of American military power. If the United States had remained aloof the war would have ended in a draw, and a draw not altogether favorable to the Allies. This is not to countenance the stupid chauvinism of the boast that ‘we won the war.’ The scales were tottering in the balance; America leapt into one of them and weighed it to the ground. That was her service and her responsibility.”

Editorial in *The New Republic*.

4. *Getting the Perspective*

The more we know about a given composition, the better we can read it. By "getting the perspective" is meant taking a *general view* of the composition, getting it located in our experience.

a. *Acquaintance with the Author.* Any man is better prepared to read a poem or story if he has acquired some acquaintance with the author. Reading then becomes a *personal* matter, and at once the meanings come to us more easily and more richly. One who has been in Cambridge and visited the homes of Lowell and Longfellow, or one who has met John Masefield or Alfred Noyes, has improved his ability to read what they have written. How much more meaning one gets from a book like Hamlin Garland's "A Son of the Middle Border," after having seen and heard the author tell of those boyhood experiences of which the book is such a delightful record.

True it is that most of us can never meet the great masters of literature in the flesh, but we can all become *informed* as to the facts of their lives. All the feeling of familiarity with an author, all the insight into his manner of living and ways of thinking that we can acquire, are great aids to us in getting the meanings from what he has written. It is not true that without this knowledge we can get *no* meanings from print; but it is certain that in almost every instance this sort of information is a genuine help. The fact that we can read Shakespeare's plays and get wonderful meanings even though we know little of the great poet's life is no indication that we would not get more if we knew him better. Can you imagine what the Gettysburg address would mean separated from a knowledge of who and what Abraham Lincoln was, and of the circumstances under which the speech was delivered? What a man

writes is almost always closely and directly related to what he is.

b. *Knowledge of the Circumstances of Writing.* It is helpful, in addition to developing a familiarity with the general facts of an author's life, to know the *special conditions* under which the particular composition was written. Do you not find this true? When we appreciate the circumstances under which Ingersoll spoke the words of eulogy at his own brother's funeral, we get much more meaning from reading the words then we could otherwise.

c. *Appreciation of the Setting.* It is a pretty dull boy who will not discover more meaning in Browning's poem, "How We Brought the Good News From Ghent to Aix," if he will look up the two towns on the map, if he will ascertain the number of miles the gallant horse traveled, if he will learn of the history of the country and people. What American lad could fail to improve his reading of Sheridan's *Ride* by looking up the facts concerning it, the issues involved, the forces engaged in the battle, etc. Read the language spoken by Lincoln and Douglas in their great debates; read Winston Churchill's "The Crisis;" and then re-read the debate at Freeport. You will find it crowded with new meanings.

Without acquiring this *perspective* through learning as much as possible concerning the writer, the circumstances of writing, and the setting of the material, it is impossible to get the maximum of meaning.

"Crossing the Bar" was written by Tennyson when he was an old man. The "Epilogue" was Browning's last poem, written in the closing weeks of his life, and published for the first time on the very day of his death. Each poem is the farewell song of a great soul about to leave those who had loved him. A knowledge of these facts should help you to get more meaning from the verses than you would otherwise.

EPILOGUE TO "ASOLANDO"

At the midnight in the silence of the sleep-time,
 When you set your fancies free,
 Will they pass to where—by death, fools think, imprisoned—
 Low he lies who once so loved you, *whom* you loved so,
 —Pity me?

Oh to love so, be so loved, yet so mistaken!
 What had I on earth to do
 With the slothful, with the mawkish, the unmanly?
 Like the aimless, helpless, hopeless, did I drivel
 —Being—who?

One who never turned his back but marched breast forward,
 Never doubted clouds would break,
 Never dreamed, tho' right were worsted, wrong would triumph,
 Held we fall to rise, are baffled to fight better,
 Sleep to wake.

No, at noonday in the bustle of man's work-time
 Greet the unseen with a cheer!
 Bid him forward, breast and back as either should be,
 "Strive and thrive!" cry "Speed,—fight on, fare ever
 There as here!"

ROBERT BROWNING.

CROSSING THE BAR

Sunset and evening star,
 And one clear call for me!
 And may there be no moaning of the bar,
 When I put out to sea.

But such a tide as moving seems asleep,
 Too full for sound and foam,
 When that which drew from out the boundless deep
 Turns again home.

Twilight and evening bell,
 And after that the dark!
 And may there be no sadness of farewell,
 When I embark;

For tho' from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crossed the bar.

EXERCISE

Write out a statement developing the *perspective* which would be helpful in getting the meaning of the following selections. Use all available sources of information.

A. AT HIS BROTHER'S GRAVE

MY FRIENDS: I am going to do that which the dead oft promised he would do for me.

The loved and loving brother, husband, father, friend, died where manhood's morning almost touches noon and while the shadows still were falling toward the west.

He had not passed on life's highway the stone that marks the highest point, but, being weary for a moment, lay down by the wayside, and using his burden for a pillow, fell into that dreamless sleep that kisses down his eyelids still. While yet in love with life and raptured with the world, he passed to silence and pathetic dust.

Yet, after all, it may be best, just in the happiest, sunniest hour of all the voyage, while eager winds are kissing every sail, to dash against the unseen rock, and in an instant hear the billows roar above a sunken ship. For, whether in midsea or 'mong the breakers of the farther shore, a wreck at last must mark the end of each and all. And every life, no matter if its every hour is rich with love and every moment jewelled with a joy, will at its close become a tragedy as sad and deep and dark as can be woven of the warp and woof of mystery and death.

This brave and tender man in every storm of life was oak and rock, but in the sunshine he was vine and flower. He was the friend of all heroic souls. He climbed the heights and left all superstitions far below, while on his forehead fell the golden dawning of the grander day.

He loved the beautiful, and was with color, form, and music touched to tears. He sided with the weak, and with a willing hand gave alms; with loyal heart and with purest hands he faithfully discharged all public trusts.

He was a worshipper of liberty, a friend of the oppressed. A thousands times I have heard him quote these words: "For justice

all place a temple, and all seasons summer." He believed that happiness was the only good, reason the only torch, justice the only worship, humanity the only religion, and love the only priest. He added to the sum of human joy; and were every one to whom he did some loving service to bring a blossom to his grave, he would sleep tonight beneath a wilderness of flowers.

Life is a narrow vale between the cold and barren peaks of two eternities. We strive in vain to look beyond the heights. We cry aloud, and the only answer is the echo of our wailing cry. From the voiceless lips of the unreplying dead there comes no word; but in the night of death hope sees a star, and listening love can hear the rustle of a wing.

He who sleeps here, when dying, mistaking the approach of death for the return of health, whispered with his latest breath, "I am better now." Let us believe, in spite of doubts and dogmas, and tears and fears, that these dear words are true of all the countless dead.

And now to you who have been chosen, from among the many men he loved, to do the last sad office for the dead, we give his sacred dust. Speech cannot contain our love. There was, there is, no greater, stronger, manlier man.

R. G. INGERSOLL.

B. THE NEW SOUTH

"Doctor Talmadge has drawn for you, with a master's hand, the picture of your returning armies. He has told you how, in the pomp and circumstance of war, they came back to you, marching with proud and victorious tread, reading their glory in a nation's eyes! Will you bear with me while I tell you of another army that sought its home at the close of the late war—an army that marched home in defeat and not in victory—in pathos and not in splendor, but in glory that equaled yours, and to hearts as loving as ever welcomed heroes home? Let me picture to you the footsore Confederate soldier, as, buttoning up in his faded gray jacket the parole which was to bear testimony to his children of his fidelity and faith, he turned his face southward, from Appomattox in April, 1865. Think of him as ragged, half-starved, heavy-hearted, enfeebled by want and wounds; having fought to exhaustion, he surrenders his gun, wrings the hands of his comrades in silence, and, lifting his tear-stained and pallid face, for the last time to the graves that dot the old Virginia hills, pulls his gray cap over his brow and

begins the slow and painful journey. What does he find—let me ask you, who went to your homes eager to find in the welcome you had justly earned, full payment for four year's sacrifice—what does he find when, having followed the battle-stained cross against overwhelming odds, dreading death not half so much as surrender, he reaches the home he left so prosperous and beautiful?

"He finds his house in ruins, his farm devastated, his slaves free, his stock killed, his barns empty, his trade destroyed, his money worthless; his social system, feudal in its magnificence, swept away; his people without law or legal status, his comrades slain, and the burdens of others heavy on his shoulders. Crushed by defeat, his very traditions are gone; without money, credit, employment, material or training; and, besides all this, confronted with the gravest problem that ever met human intelligence,—the establishing of a status for the vast body of his liberated slaves.

"What does he do—this hero in gray with a heart of gold? Does he sit down in sullenness and despair? Not for a day. Surely, God who had stripped him of his prosperity, inspired him in his adversity. As ruin was never before so overwhelming, never was restoration swifter. The soldier stepped from the trenches into the furrow; horses that had charged Federal guns marched before the plow, and fields that ran red with human blood in April were green with the harvest in June; women reared in luxury cut up their dresses and made breeches for their husbands, and, with a patience and heroism that fit women always as a garment, gave their hands to work. There was little bitterness in all this. Cheerfulness and frankness prevailed. 'Bill Arp' struck the keynote when he said: 'Well, I killed as many of them as they did of me, and now I am going to work.' Or the soldier returning home after defeat and roasting some corn on the roadside, who made the remark to his comrades: 'You may leave the South if you want to, but I am going to Sandersville, kiss my wife and raise a crop, and if the Yankees fool with me any more I will whip 'em again.' I want to say to General Sherman—who is considered an able man in our parts, though some people think he is a kind of careless man about fire,—that from the ashes he left us in 1864 we have raised a brave and beautiful city; that somehow or other we have caught the sunshine in the bricks and mortar of our homes, and have builded therein not one ignoble prejudice or memory.

"The New South is enamored of her new work. Her soul is stirred with the breath of a new life. The light of a grander day is

falling fair on her face. She is thrilling, with the consciousness of growing power and prosperity. As she stands upright, full-statured and equal among the people, of the earth, breathing the keen air and looking out upon the expanding horizon, she understands that her emancipation came because in the inscrutable wisdom of God, her honest purpose was crossed and her brave armies were beaten.

"This is said in no spirit of time-serving or apology. The South has nothing for which to apologize. She believes that the late struggle between the States was war and not rebellion, revolution and not conspiracy, and that her convictions were as honest as yours. I should be unjust to the dauntless spirit of the South and to my own convictions if I did not make this plain in this presence. The South has nothing to take back. In my native town of Athens is a monument that crowns its central hills—a plain white shaft. Deep cut into its shining side is a name dear to me above the names of men, that of a brave and simple man who died in a brave and simple faith. Not for all the glories of New England—from Plymouth Rock all the way—would I exchange the heritage he left me in his soldier's death. To the foot of that shaft I shall send my children's children to reverence him who ennobled their name with his heroic blood. But, sir, speaking from the shadow of that memory, which I honor as I do nothing else on earth, I say that the cause in which he suffered and for which he gave his life was adjudged by higher and fuller wisdom than his or mine, and I am glad the omniscient God held the balance of battle in His Almighty hand, and that human slavery was swept forever from American soil—the American Union saved from the wreck of war."

HENRY W. GRADY.

C. FAREWELL TO SPRINGFIELD

"MY FRIENDS: No one not in my situation can appreciate my feeling of sadness at this parting. To this place, and the kindness of these people, I owe everything. Here I have lived a quarter of a century, and have passed from a young to an old man. Here my children have been born, and one is buried. I now leave, not knowing when or whether ever I may return, with a task before me greater than that which rested upon Washington. Without the assistance of that Divine Being who ever attended him, I cannot succeed. With that assistance, I cannot fail. Trusting in Him who can go with me, and remain with you, and be everywhere for good,

let us confidently hope that all will yet be well. To his care commending you, as I hope in your prayers you will commend me, I bid you an affectionate farewell."

ABRAHAM LINCOLN.

D. MERCY

"The quality of mercy is not strain'd;
It droppeth as the gentle rain from heaven
Upon the place beneath: It is twice bless'd;
It blesseth him that gives, and him that takes:
'Tis mightiest in the mightiest: it becomes
The thronèd monarch better than his crown;
His scepter shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this scepter'd sway;
It is enthronèd in the hearts of kings,
It is an attribute to God himself;
And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this,—
That in the course of justice, none of us
Should see salvation: we do pray for mercy;
And that same prayer doth teach us all to render
The deeds of mercy.

SHAKESPEARE.

5. *Paraphrasing*

Paraphrasing means giving the meaning of the passage *in other language*. Paraphrasing is based upon the idea that expressing the meaning in another form will make for a surer and clearer comprehension of it. A restatement presupposes an active assimilation of *logical content* on the part of the reader. Paraphrasing is especially helpful to those whose minds are slow to develop the fullness of meaning called for by the words over which the eye passes in reading. As a matter of fact the minds of most of us are slow enough in developing the meanings which the printed page

is intended to stimulate. Putting the ideas, pictures, and thoughts into our own language brings them more vitally into contact with our own experiences and thus enables us to respond somewhat as the author meant us to respond.

By saying the meaning in different words we put ourselves to the test of deciding, first, whether we have caught *any* meaning, and second whether we have developed *enough* meaning. Paraphrasing is essentially a matter of definition by *synonyms*.

EXERCISE

Write a paraphrase of the following selections with the purpose of extracting as much meaning as possible:

A. THE KNAPP-WHITE MURDER CASE

"Gentlemen, it is a most extraordinary case. In some respects it has hardly a precedent anywhere; certainly none in our New England history. This bloody drama exhibited no suddenly excited, ungovernable rage. The actors in it were not surprised by any lion-like temptation springing upon their virtue, and overcoming it, before resistance could begin. Nor did they do the deed to glut savage vengeance, or satiate long-settled and deadly hate. It was a cool, calculating, money-making murder. It was all 'hire and salary, not revenge.' It was the weighing of money against life; the counting out of so many pieces of silver against so many ounces of blood.

"An aged man, without an enemy in the world, in his own house, and in his own bed, is made the victim of a butcherly murder for mere pay. Truly, here is a new lesson for painters and poets. Whosoever shall hereafter draw the portrait of murder, if he will show it as it has been exhibited where such example was last to have been looked for,—in the very bosom of our New England society,—let him not give it the grim visage of Moloch, the brow knitted by revenge, the face black with settled hate, and the blood-shot eye emitting livid fires of malice. Let him draw, rather, a decorous, smooth-faced, bloodless demon; a picture in repose, rather than in action; not so much an example of human nature in its depravity, and in its paroxysms of crime, as an infernal being, a fiend, in the ordinary display and development of his character.

"The deed was executed with a degree of self-possession and steadiness equal to the wickedness with which it was planned. The circumstances now clearly in evidence spread out the whole scene before us. Deep sleep had fallen on the destined victim, and on all beneath his roof. A healthful old man, to whom sleep was sweet, the first sound slumbers of the night held him in their soft but strong embrace. The assassin enters, through the window already prepared, into an unoccupied apartment. With noiseless foot he paces the lonely hall, half lighted by the moon. He winds up the ascent of the stairs, and reaches the door of the chamber. Of this he moves the lock, by soft and continued pressure, till it turns on its hinges without noise, and he enters, and beholds his victim before him. The room is uncommonly open to the admission of light. The face of the innocent sleeper is turned from the murderer, and the beams of the moon, resting on the gray locks of his aged temple, show him where to strike. The fatal blow is given, and the victim passes, without a struggle or a motion, from the repose of sleep to the repose of death! It is the assassin's purpose to make sure work; and he plies the dagger, though it is obvious that life has been destroyed by the blow of the bludgeon. He even raises the aged arm, that he may not fail in his aim at the heart, and replaces it again over the wounds of the poniard! To finish the picture, he explores the wrist for the pulse! He feels for it, and ascertains that it beats no longer! It is accomplished. The deed is done. He retreats, retraces his steps to the window, passes out through it as he came in, and escapes. He has done the murder. No eye has seen him; no ear has heard him. The secret is his own, and it is safe! Ah, gentlemen, that was a dreadful mistake! Such a secret can be safe nowhere. The whole creation of God has neither nook nor corner where the guilty can bestow it and say it is safe. Not to speak of the eye which pierces through all disguises, and beholds everything as in the splendor of noon, such secrets of guilt are never safe from detection, even by men. True it is, generally speaking, that 'murder will out.' True it is that Providence hath so ordained, and doth so govern things, that those who break the great law of Heaven by shedding man's blood seldom succeed in avoiding discovery. Especially in a case exciting so much attention as this, discovery must come, and will come, sooner or later. A thousand eyes turn at once to explore every man, every thing, every circumstance connected with the time and place; a thousand ears catch every whisper; a thousand excited minds in-

tensely dwell on the scene, shedding all their light, and ready to kindle the slightest circumstance into a blaze of discovery. Meantime the guilty soul cannot keep its own secret. It is false to itself, or, rather, it feels an irresistible impulse of conscience to be true to itself. It labors under its guilty possession, and knows not what to do with it. The human heart was not made for the residence of such an inhabitant. It finds itself preyed on by a torment which it dares not acknowledge to God or man. A vulture is devouring it, and it can ask no sympathy or assistance, either from heaven or earth. The secret which the murderer possesses soon comes to possess him, and, like the evil spirits of which we read, it overcomes him, and leads him whithersoever it will. He feels it beating at his heart, rising to his throat, and demanding disclosure. He thinks the whole world sees it in his face, reads it in his eyes, and almost hears its workings in the very silence of his thoughts. It has become his master. It betrays his discretion, it breaks down his courage, it conquers his prudence. When suspicions from without begin to embarrass him, and the net of circumstance to entangle him, the fatal secret struggles with still greater violence to burst forth. It must be confessed, it will be confessed; there is no refuge from confession but suicide, and suicide is confession."

DANIEL WEBSTER.

B. MEN ARE FOUR. (An Arabian Proverb.)

He who knows, and knows that he knows,—

He is wise—follow him.

He who knows, and knows not he knows,—

He is asleep,—awake him.

He who knows not, and knows not he knows not,—

He is a fool—shun him.

He who knows not, and knows he knows not,—

He is a child—teach him.

C

Esau Wood sawed wood. Esau Wood would saw wood. All the wood Esau Wood saw Esau Wood would saw. In other words, all the wood Esau saw to saw Esau sought to saw. Oh, the wood Wood would saw! And Oh! the wood-saw with which Wood would saw wood. But one day Wood's wood-saw would saw no wood, and thus the wood Wood sawed was not the wood Wood would saw if Wood's wood-saw would saw wood. Now, Wood would saw wood

with a wood-saw that would saw wood, so Esau sought a saw that would saw wood. One day Esau saw a saw saw wood as no other wood-saw Wood saw would saw wood. In fact, of all the wood-saws Wood ever saw saw wood Wood never saw a wood-saw that would saw wood as the wood-saw Wood saw saw wood would saw wood, and I never saw a wood-saw that would saw as the wood-saw Wood saw would saw until I saw Esau Wood saw wood with the wood-saw Wood saw saw wood. Now Wood saws wood with the wood-saw Wood saw saw wood.

D. SELECTION FROM THE OPENING SPEECH OF 1916 REPUBLICAN CAMPAIGN

"The building of the nation still goes on. Our greatest task is yet before us. That task is the fusing of different racial elements into a compact, harmonious and distinctive people with a single patriotic devotion, the devotion to America; a single will, the will to make America strong, prosperous, and beneficent; a single hope, the hope that America shall achieve her rightful place as a leader of the progress of the world.

"Just as the union of the states gave the form of a nation, so the union of the races must give the substance of nationhood. To this end our common watchword for a long time to come must be, not America first, but AMERICA ONLY.

"In foreign relations that watchword must mean that without bluster or truckling, Americans, calm, steady, and unafraid, stand ready as a single people to maintain American rights, peaceably if we may, forcibly if we must.

"Among ourselves America Only means, not that we shall stifle that natural affection for other lands from which our ancestors came, but that we shall realize that America and America Only is our hearthstone and roof tree; that here and here only are our interests, here and here only is our duty, here and here only our hearts abide.

"America Only means that whatever the land of our origin, or the time of our coming to these shores, we shall so think and act and live that our children and children's children shall call America the land of their fathers.

"Fate is either weaving out of our diverse citizenship a great new people in America or else we are doomed to racial dissensions that will disintegrate us in the end. God grant the first and God avert the last. And if, in our land, a distinctive race is being formed to

be known to the world and to history as 'The Americans,' the only loom on which that fabric can be woven is tolerance.

"True Americanism means in equal measure freedom of opinion, respect for the opinion of others, and submission in conduct to the opinion of the majority while it lasts.

"True Americanism requires that each man, while firmly holding to his own views, shall concede that others are equally sincere in their views.

"True Americanism is as broad and kind as it is firm and brave. There is no bigotry in its creed. It is a civic religion of patriotic brotherhood, too noble and generous to exclude any group of loyal Americans from its communion. True Americanism is the expression of that brightest word in the vocabulary of human freedom—liberalism.

"When true Americanism shall have finished its creative work and a new and homogenous people shall appear among mankind, it will form a nation related to every other nation of the Occident. Thus it and it alone will be fitted to lead all the peoples of our blood to that union which must come if Western civilization is to advance or even to survive.

"True Americanism trusts the common people. It believes that their heart is sound, their conscience clean, their instinct true; and that the only passion of their lives is love of America and devotion to the flag. They have proved these truths by patient toil in peace, and whole-hearted sacrifice in war. Abhorring conflict, the common people of America never yet have flinched from battle in the cause of liberty or in the defense of American rights.

"True Americanism knows that at the fireside of the plain people dwell the strength and hope of the Republic and the promise of the grander America that shall be. On that rock we build our house, and though the floods come and the winds blow and beat upon that house it shall not fall, for it is founded, not on the shifting sands of class, but upon the everlasting rock of all the people's loyalty and affection for America and for America only."

ALBERT J. BEVERIDGE.

E. SELECTION FROM THE KEYNOTE SPEECH OF 1920 DEMOCRATIC CONVENTION

"The president made every sacrifice for the cause of peace. The long continued strain, while composing differences abroad; the expenditure of nervous vitality and intellectual force in building a

new order of human relationships upon the ruins of the old, laid heavy toll on his reserve powers. Then came the return in triumph, only to find here a wide-spread propaganda of opposition, making it imperative that he take up in his own country a struggle for that which had been won at such incalculable cost. Following the superhuman labors of seven years of unexampled service, this meant the wreck of his health, sickness for months upon a bed of pain, and worse than the physical sickness, the sickness of heart which comes from the knowledge that political adversaries, lost to the larger sense of things, are savagely destroying not merely the work of men's hands, but the world's hope of settled peace. This was the affliction—this the crucifixion.

"As he lay stricken in the White House, the relentless hand of malice beat upon the door of the sick chamber. The enemies of the president on the floor of the senate repeated every slander that envy could invent, and they could scarcely control the open manifestation of their glee when the great man was stricken at last. The congress was in session for months while the president lay in the White House, struggling with a terrifying illness and at times close to the point of death. He had been physically wounded just as surely as were Garfield and McKinley and Lincoln, for it is but a difference of degree between fanatics and partizans. The congress, during all this period, when the whole heart of America ought to have been flowing out in love and sympathy, did not find time, amid their bickerings, to pass one resolution of generous import or extend one kindly inquiry as to the fate of the president of their own country.

"And what was his offense? Merely this—that he strove to redeem the word that America had given to the world; that he sought to save a future generation from the agony through which this generation had passed; that he had taken seriously the promises that all nations had made that they would unite at the end of the war in a compact to preserve the peace of the world; and that he relied upon the good faith of his own people. If there was any mistake, it was that he made a too generous estimate of mankind, that he believed that the idealism which had made the war a great spiritual victory, could be relied upon to secure the legitimate fruit of the war—the reign of universal peace.

"In one sense, it is quite immaterial what people say about the president. Nothing we can say can add to or detract from the fame that will flow down the unending channels of history. Generations

yet unborn will look back to this era and pay their tribute of honor to the man who led a people through troublous ways out of the valleys of selfishness up to the mountain tops of achievement and honor, and there showed them the promised land of freedom and safety and fraternity. Whether history records that they entered in or turned their backs upon the vision, it is all one with him—he is immortal.

“It is said that if the dead who died in the great war were placed head to feet, they would stretch from New York to San Francisco and from San Francisco back again to New York; and if those who perished from starvation and from other causes collateral to the war were placed head to feet, they would reach around the globe itself. At this very hour, millions of men and women and little children are the victims of our hesitancy. How can the heart of America be closed to these things?

“I have been many miles in this country and it has been my fortune to visit most of the states of the union. It has so happened that I have been in many of these states when the boys were coming from the front. I have seen the great avenues of our splendid American cities lined with the populace, cheering and cheering again as these brave lads marched by, happy that they had come triumphantly home. But I have never witnessed these inspiring sights without thinking of the boys who did not come home. They do not rest as strangers in a strange land—these soldiers of liberty. The generous heart of France enfolds them. The women and the children of France cover their graves with flowers and water them with tears. Destiny seized these lads and led them far from home to die for an ideal. And yet they live and speak to us here in the homeland, not of trivial things but of immortal things. Reverence and piety and high resolves—surely these remain to us. In that heart of hearts where the great works of man are wrought, there can be no forgetting. Oh God, release the imprisoned soul of America, touch once more the hidden springs of the spirit, and reveal us to ourselves!”

HOMER S. CUMMINGS.

F

“I was very much thrilled, as I suppose you were, with the story of the old engineer on his locomotive crossing the Western prairie day after day and month after month. A little child would come out in front of her father’s cabin and wave to the old engineer and

he would wave back again. It became one of the joys of the old engineer's life this little child coming out and waving to him and he waving back. But one day the train was belated and night came on, and by the flash of the headlight of the locomotive the old engineer saw the child on the track. When the engineer saw the child on the track a great horror froze his soul, and he reversed the engine and leaped over on the cowcatcher, and though the train was slowing up, and slowing up, it seemed to the old engineer as if it were gaining in velocity. But, standing there on the cowcatcher, he waited for his opportunity, and with almost supernatural clutch he seized her and fell back upon the cowcatcher. The train halted, the passengers came around to see what was the matter, and there lay the old engineer on the cowcatcher, fainted dead away, the little child in his arms all unhurt.

"He saved her. Grand thing, you say, for the old engineer to do. Yes, just as grand a thing for you to do. There are long trains of disaster coming on toward that soul. Yonder are long trains of disaster coming on toward another soul. You go out in the strength of the Eternal God and with supernatural clutch save someone, some man, some woman, some child. You can do it."

"Courage, brother, do not stumble,
Though thy path be dark as night;
There's a star to guide the humble;
Trust in God and do the right.

"Some will love thee, some will hate thee,
Some will flatter, some will slight;
Cease from man, and look above thee;
Trust in God and do the right."

THOMAS DEWITT TALMADGE.

6. *Tone-Copying*

In our daily talk and conversation, we have standardized certain tones of voice which are recognized the world over as signs of certain emotional attitudes. For example, you can without fail detect anger, fear, hatred, or affection in the voice of one whose words you do not understand. The voice, as we have already seen, tells the story, by the char-

acteristic *tone* of the emotion expressed. These tones are more or less common to the human race and are little affected by differences in language. We all use them in one way or another.

But when we read words written by another, most of the time we do not use the right tone in the right place, much of the time we are too toneless, failing utterly to enter into the *personal intent* of the author. We read in a coldly impersonal attitude, and thus entirely miss the deeper meanings. Particularly is this true when we are reading phraseology that is strange; for example, classical literature. By reading over a troublesome passage and arriving at a tentative notion as to what tone the author would have used had he been uttering the language out loud, we can come to some notion of what it should sound like. Then this tone can be used in uttering ordinary language, thus giving the reader a fuller idea of what he is trying to say.

7. *Pantomime-Copying*

Pantomime-copying may also be of great assistance in getting at deeper meanings. Tone-copying is an attempt to get into the purposes and feelings of the author by imagining and using the tone he would have used had he been speaking the words instead of writing them. Pantomime-copying is trying to achieve the same object through using the *postures* and *bodily movements* which you think the author would have used in speaking the language. The use of Tone-Copying and Pantomime-Copying is about the surest and easiest way of getting the *amount* of meaning needed in reading. They represent the best methods of determining what the writer really *meant* to say. They supply the speech signs that written language lacks.

The majority of students, not to mention adults, suffer from their early training in reading, or in what is misnamed

reading. We know that in the ordinary reading exercise the teacher is perfectly content if no words are left out or mispronounced. Little attention is paid to logical meaning and practically none to the personal feelings out of which such meanings originally sprang. This is all wrong.

EXERCISE

Read the following speech *doing* what the speaker is described as doing:—

“Marshal Foch spoke very simply, very colloquially, very much a soldier talking to his friends. He stood chest out, head well back, with one leg well forward, suggesting the elastic posture of a fencer as he moves slightly and regularly at the knee as though about to lunge.

“His main point was that he had done nothing. ‘The Boches attacked,’ he said, ‘We stopped them; when they were stopped. I attacked them. Well, everyone did what he could and after some time we were all attacking along the four hundred miles of front—the French, the English, the Americans, the Belgians—and we all went for them.’ At that time the Marshal raised both his hands and pushed forward and downward with his hands and body in one movement.

“‘Victory,’ he said, ‘is an inclined plane. We pushed them, all of us, and they simply had to retreat and retreat.’ He continued to make the slightly downward movement with his hands, moving elastically at the knee in unison. ‘—And after that we simply kept pushing and pushing and they went back and we were simply on the point of getting —’ —he waved his hands.

“‘Then they asked for an armistice. They accepted all our conditions’—shoulders, hands, eyebrows went up. ‘Well—!’

“The impression everyone got was what a great shock it had been to the Marshal when the enemy surrendered.”

MANCHESTER GUARDIAN.

B. Translating Written Language into Good Speech

Reading to others is an involved and difficult process. To get good habits of reading requires hard work. Alertness of mind—which means alertness of body—is one of the great considerations. As Kerfoot says, “Alertness then is

the first requisite for the reader, and by alertness I mean here expectant interest, focused attention and a mental readiness to act." * And again, "For the right reading, however, it is not enough to be alert, the alertness must be both informed and disciplined. It must be based on understanding and trained to the point of unconscious performance." † When we have acquired the ability to read for ourselves, then reading to others becomes a matter of good speech.

EXERCISES IN TONE-COPYING AND PANTOMIME-COPYING

1. Read from the page or from memory the following selections, seeking to imitate what you imagine the original speaker's posture, movement, gesture, and voice were in delivering them:

A. REPLY TO HAYNE

"‘Matches and overmatches’! Those terms are more applicable elsewhere than here, and fitter for other assemblies than this. Sir, the gentlemen seems to forget where and what we are. This is a Senate; a Senate of equals: of men of individual honor and personal character, and of absolute independence. We know no masters; we acknowledge no dictators. This is a hall for mutual consultation and discussion; not an arena for the exhibition of champions. I offer myself, sir, as a match for no man; I throw the challenge of debate at no man's feet. But then, sir, since the honorable member has put the question in a manner that calls for an answer, I will give him an answer; and I tell him that, holding myself to be the humblest of the members here, I yet know nothing in the arm of his friend from Missouri, either alone, or when aided by the arm of his friend from South Carolina, that need deter even me from espousing whatever opinions I may choose to espouse, from debating whatever I may choose to debate, or from speaking whatever I may see fit to say on the floor of the Senate. Sir, when uttered as matter of commendation or compliment, I should dissent from nothing which the honorable member might say of his friend. Still less do I put forth any pretensions of my own. But, when put to me

* "How to Read,," p. 73.

† *Ibid.*, p. 77.

as a matter of taunt, I throw it back, and say to the gentleman that he could possibly say nothing less likely than such a comparison to wound my pride of personal character. The anger of its tone rescued the remark from intentional irony, which otherwise probably would have been its general acceptation. But, sir, if it be imagined that by this mutual quotation and commendation; if it be supposed that, by casting the characters of the drama, assigning to each his part; to one the attack, to another the cry of onset; or if it be thought that by a loud and empty vaunt of anticipated victory any laurels are to be won here; if it be imagined, especially, that any or all these things will shake any purpose of mine, I can tell the honorable member, once for all, that he is greatly mistaken, and that he is dealing with one of whose temper and character he has yet much to learn. Sir, I shall not allow myself on this occasion, I hope on no occasion, to be betrayed into any loss of temper; but if provoked, as I trust I never shall be, into crimination and recrimination, the honorable member may perhaps find that, in that contest, there will be blows to take as well as blows to give; that others can state comparisons as significant, at least, as his own; and that his impunity may possibly demand of him whatever powers of taunt and sarcasm he may possess. I commend him to a prudent husbandry of his resources.

"I profess, sir, in my career, hitherto, to have kept steadily in view the prosperity and honor of the whole country, and the preservation of our Federal Union. It is to that Union we owe our safety at home and our consideration and dignity abroad. It is to that Union that we are chiefly indebted for whatever makes us most proud of our country. That Union we reached only by the discipline of our virtues in the severe school of adversity. It had its origin in the necessities of disordered finance, prostrate commerce, and ruined credit. Under its benign influence, these great interests immediately awoke as from the dead and sprang forth with newness of life. Every year of its duration has teemed with fresh proofs of its utility and its blessings; and, although our territory has stretched out wider and wider, and our population spread further and further, they have not outrun its protection or its benefits. It has been to us all a copious fountain of national, social and personal happiness. I have not allowed myself, sir, to look beyond the Union to see what might lie hidden in the dark recesses behind. I have not coolly weighed the chances of preserving liberty when the bonds that unite us together shall be broken asunder. I have not

accustomed myself to hang over the precipice of disunion to see whether, with my short sight, I can fathom the depth of the abyss below; nor could I regard him as a safe counselor in the affairs of this Government, whose thoughts should be mainly bent on considering, not how the Union should be best preserved, but how tolerable might be the conditions of the people when it shall be broken up and destroyed. While the Union lasts we have high, exciting, gratifying prospects spread out before us, for us and our children. Beyond that I seek not to penetrate the veil. God grant that in my day, at least, that curtain may not rise! God grant that, on my vision, never may be opened what lies behind! When my eyes shall be turned to behold, for the last time, the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union; on States dissevered, discordant, belligerent; on a land rent with civil feuds, or drenched, it may be, in fraternal blood! Let their last feeble and lingering glance rather behold the gorgeous ensign of the Republic, now known and honored throughout the earth, still full high advanced, its arms and trophies streaming in their original luster, not a stripe erased or polluted, nor a single star obscured, bearing for its motto no such miserable interrogatory, as 'What is all this worth?' nor those other words of delusion and folly, 'Liberty first and union afterwards;' but everywhere, spread all over in characters of living light, blazing on its ample folds, as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every true American heart—Liberty and Union, now and forever, one and inseparable!"

DANIEL WEBSTER.

B. REPLY TO CORRY

"Has the gentleman done? Has he completely done? He was unparliamentary from the beginning to the end of his speech. There was scarce a word he uttered that was not a violation of the privileges of the House. But I did not call him to order—why? Because the limited talents of some men render it impossible for them to be severe without being unparliamentary. But before I sit down I shall show him how to be severe and parliamentary at the same time.

"On any other occasion I should think myself justifiable in treating with silent contempt anything which might fall from that honorable member; but there are times when the insignificance of the accuser is lost in the magnitude of the accusation. I know the

difficulty the honorable gentleman labored under when he attacked me, conscious that, on a comparative view of our characters, public and private, there is nothing he could say which would injure me. The public would not believe the charge. I despise the falsehood. If such a charge were made by an honest man I would answer it in the manner in which I shall before I sit down. But I shall first reply to it when not made by an honest man.

"The right honorable gentleman has called me 'an unimpeached traitor.' I ask why not 'traitor' unqualified by an epithet? I will tell him; it was because he durst not. It was the act of a coward, who raises his arm to strike, but has not the courage to give the blow. I will not call him villain, because it would be unparliamentary, and he is a privy councilor. I will not call him fool, because he happens to be Chancellor of the Exchequer. But I say, he is one who has abused the privilege of Parliament and the freedom of debate, by uttering language which, if spoken out of the house, I should answer only with a blow. I care not how high his situation, how low his character, how contemptible his speech; whether a privy councilor or a parasite, my answer would be a blow.

"He has charged me with being connected with the rebels. The charge is utterly, totally, and meanly false. Does the honorable gentleman rely on the report of the House of Lords for the foundation of his assertion? If he does, I can prove to the committee there was a physical impossibility of that report being true. But I scorn to answer any man for my conduct, whether he be a political coxcomb or whether he has brought himself into power by a false glare of courage or not.

"I have returned—not as the right honorable member has said, to raise another storm—I have returned to discharge an honorable debt of gratitude to my country, that conferred a great reward for past services, which, I am proud to say, was not greater than my desert. I have returned to protect that Constitution of which I was the parent and founder, from the assassination of such men as the right honorable gentleman and his unworthy associates. They are corrupt, they are seditious, and they, at this very moment, are in a conspiracy against their country. I have returned to refute a libel, as false as it is malicious, given to the public under the appellation of a report of the committee of the Lords. Here I stand, ready for impeachment or trial. I dare accusation. I defy the honorable gentleman; I defy the government; I defy their whole phalanx, let them come forth. I tell the ministers, I will neither

give quarter nor take it. I am here to lay the shattered remains of my constitution on the floor of this House, in defense of the liberties of my country."

HENRY GRATTAN.

C. PROTEST AGAINST SENTENCE AS A TRAITOR

MY LORDS: I am asked what have I to say why sentence of death should not be pronounced on me, according to law. I have nothing to say that can alter your predetermination, nor that it will become me to say, with any view to the mitigation of that sentence which you are to pronounce, and I must abide by. But I have that to say which interests me more than life, and which you have labored to destroy. I have much to say why my reputation should be rescued from the load of false accusation and calumny which has been cast upon it. I do not imagine that, seated where you are, your mind can be so free from prejudice as to receive the least impression from what I am going to utter. I have no hopes that I can anchor my character in the breast of a court constituted and trammelled as this is. I only wish, and that is the utmost that I expect, that your lordships may suffer it to float down your memories untainted by the foul breath of prejudice, until it finds some more hospitable harbor to shelter it from the storms by which it is buffeted. Were I only to suffer death, after being adjudged guilty by your tribunal, I should bow in silence, and meet the fate that awaits me without a murmur; but the sentence of the law which delivers my body to the executioner, will, through the ministry of the law, labor in its own vindication to consign my character to obloquy; for there must be guilt somewhere; whether in the sentence of the court, or in the catastrophe, time must determine. A man in my situation has not only to encounter the difficulties of fortune, and the force of power over minds which it has corrupted or subjugated, but the difficulties of established prejudice. The man dies, but his memory lives. That mine may not perish, that it may live in the respect of my countrymen, I seize upon this opportunity to vindicate myself from some of the charges alleged against me. When my spirit shall be wafted to a more friendly port—when my shade shall have joined the bands of those martyred heroes who have shed their blood on the scaffold and in the field, in the defense of their country and of virtue, this is my hope: I wish that my memory and my name may animate those who survive me, while I look down with complacency on the destruction of that perfidious government

which upholds its domination by blasphemy of the Most High; which displays its power over man, as over the beasts of the forest; which sets man upon his brother, and lifts his hand, in the name of God, against the throat of his fellow who believes or doubts a little more or a little less than the government standard—a government which is steeled to barbarity by the cries of the orphans and the tears of the widows it has made.

“Let no man dare, when I am dead, to charge me with dishonor; let no man attain my memory, by believing that I could have engaged in any cause but that of my country’s liberty and independence; or that I could have become the pliant minion of power, in the oppression and misery of my country. The proclamation of the provisional government speaks for our views; no inference can be tortured from it to countenance barbarity or debasement at home, or subjection, humiliation, or treachery from abroad. I would not have submitted to a foreign oppressor, for the same reason that I would resist the foreign and domestic oppressor. In the dignity of freedom, I would have fought upon the threshold of my country, and its enemy should enter only by passing over my lifeless corpse. And am I, who lived but for my country, and who have subjected myself to the dangers of the jealous and watchful oppressor, and the bondage of the grave, only to give my countrymen their rights, and my country her independence,—am I to be loaded with calumny, and not suffered to resent it? No; God forbid!

“My lords, you are impatient for the sacrifice. The blood which you seek is not congealed by the artificial terrors which surround your victim—it circulates warmly and unruffled through the channels which God created for noble purposes, but which you are now bent to destroy for purposes so grievous that they cry to heaven. Be yet patient! I have but a few more words to say—I am going to my cold and silent grave—my lamp of life is nearly extinguished—my race is run—the grave opens to receive me and I sink into its bosom. I have but one request to ask at my departure from this world: it is—the charity of its silence. Let no man write my epitaph; for, as no man who knows my motive dares now vindicate them, let not prejudice or ignorance asperse them. Let them and me rest in obscurity and peace, and my tomb remain uninscribed, and my memory in oblivion, until other times and other men can do justice to my character. When my country takes her place among the nations of the earth, and not till then, let my epitaph be written. I have done.”

ROBERT EMMETT.

D.

“The train from out the castle drew,
But Marmion stopped to bid adieu:
‘Though something I might plain,’ he said,
‘Of cold respect to stranger guest,
Sent hither by your king’s behest,
While in Tantallon’s towers I stayed,
Part we in friendship from your land,
And, noble earl, receive my hand.’—
But Douglas round him drew his cloak,
Folded his arms, and thus he spoke:—
‘My manors, halls, and bowers shall still
Be open at my sovereign’s will
To each one whom he lists, howe’er
Unmeet to be the owner’s peer.
My castles are my king’s alone,
From turret to foundation-stone—
The hand of Douglas is his own,
And never shall in friendly grasp,
The hand of such as Marmion clasp.’

“Burned Marmion’s swarthy cheek like fire
And shook his very frame for ire,
And—‘This to me!’ he said,
‘An’t were not for thy hoary beard,
Such hand as Marmion’s had not spared
To cleave the Douglas’ head!
And first I tell thee, haughty peer,
He who does England’s message here,
Although the meanest in her state,
May well, proud Angus, be thy mate;
And, Douglas, more I tell thee here,
Even in thy pitch of pride,
Here in thy hold, thy vassals near,—
Nay, never look upon your lord,
And lay your hands upon your sword,—
I tell thee thou’rt defied!
And if thou said’st I am not peer
To any lord in Scotland here,
Lowland or Highland, far or near,
Lord Angus, thou hast lied!’

“On the earl’s cheek the flush of rage
O’ercame the ashen hue of age:
Fierce he broke forth,—‘And darest thou then
To beard the lion in his den,
The Douglas in his hall?
And hopest thou hence unscathed to go?—
No, by St. Bride of Bothwell, no!
Up drawbridge, grooms—what, warder, ho!
Let the portcullis fall.’
Lord Marmion turned,—well was his need,
And dashed the rowels in his steed,
Like arrow through the archway sprung,
The ponderous grate behind him rung;
To pass there was such scanty room,
The bars descending razed his plume.”

SIR WALTER SCOTT.

E. THE CHARACTER OF CHARLES THE FIRST

“The advocates of Charles, like the advocates of other male-factors against whom overwhelming evidence is produced, generally decline all controversy about the facts, and content themselves with calling testimony to character. He had so many private virtues! And had James the Second no private virtues? Was Oliver Cromwell, his bitterest enemies themselves being judges, destitute of private virtues?

“And what, after all are the virtues ascribed to Charles? A religious zeal, not more sincere than that of his son, and fully as weak and narrow-minded, and a few of the ordinary household decencies which half the tombstones in England claim for those who lie beneath them. A good father! A good husband! Ample apologies indeed for fifteen years of persecution, tyranny, and falsehood!

“We charge him with having broken his coronation oath; and we are told that he kept his marriage vow! We accuse him of having given up his people to the merciless inflictions of the most hot-headed and hard-hearted of prelates; and the defense is that he took his little son on his knee and kissed him! We censure him for having violated the articles of the Petition of Right, after having, for good and valuable consideration, promised to observe them; and we are informed that he was accustomed to hear prayers at six o’clock in the morning.”

T. B. MACAULAY.

F. A MESSAGE TO GARCIA

"When war broke out between Spain and the United States, it was very necessary to communicate quickly with the leader of the Insurgents. Garcia was somewhere in the mountain fastnesses of Cuba—no one knew where. No mail or telegraph message could reach him. The president must secure his coöperation, and quickly.

"What to do!

"Some one said to the President, 'There's a fellow by the name of Rowan will find Garcia for you if anybody can.' Rowan was sent for and given a letter to be delivered to Garcia. How 'the fellow by the name of Rowan' took the letter, sealed it up in an oilskin pouch, strapped it over his heart, in four days landed by night off the coast of Cuba from an open boat, disappeared into the jungle, and in three weeks came out on the other side of the island, having traversed the hostile country on foot, and delivered his letter to Garcia, are things I have no special desire now to tell in detail.

"The point I wish to make is this: McKinley gave Rowan a letter to be delivered to Garcia; Rowan took the letter and did not ask, 'Where is he at?' By the Eternal! There is a man whose form should be cast in deathless bronze and the statue placed in every college of the land. It is not book-learning young men need, nor instruction about this and that, but a stiffening of the vertebræ which will cause them to be loyal to a trust, to act promptly, concentrate their energies; do the thing— 'Carry a message to Garcia!'

"General Garcia is dead now, but there are other Garcias. No man who has endeavored to carry out an enterprise where many hands were needed but has been well-nigh appalled at times by the imbecility of the average man—the inability or unwillingness to concentrate on a thing and do it. Slipshod assistance, foolish inattention, dowdy indifference, and half-hearted work seem the rule; and no man succeeds, unless, by hook or crook or threat he forces or bribes other men to assist him; or, mayhap, God in his goodness performs a miracle and sends him an angel of light for an assistant.

"My heart goes out to the man who does his work when the 'boss' is away as well as when he is at home. The man who, when given a letter for Garcia, quietly takes the missive without asking any idiotic questions, and, with no lurking intention of chucking it into the nearest sewer or of doing aught else but deliver it, never gets

'laid off' nor has to go on strike for higher wages. Civilization is one long, anxious search for just such individuals. Anything such a man asks for shall be granted; his kind is so rare that no employer can afford to let him go. He is wanted in every town, city, and village—in every office, shop, store, and factory. The world cries out for such; he is needed, and needed badly—the man who can carry a message to Garcia."

ELBERT HUBBARD.

2. Read to the class assigned selections of this chapter, striving to stir up *all the meaning possible*.

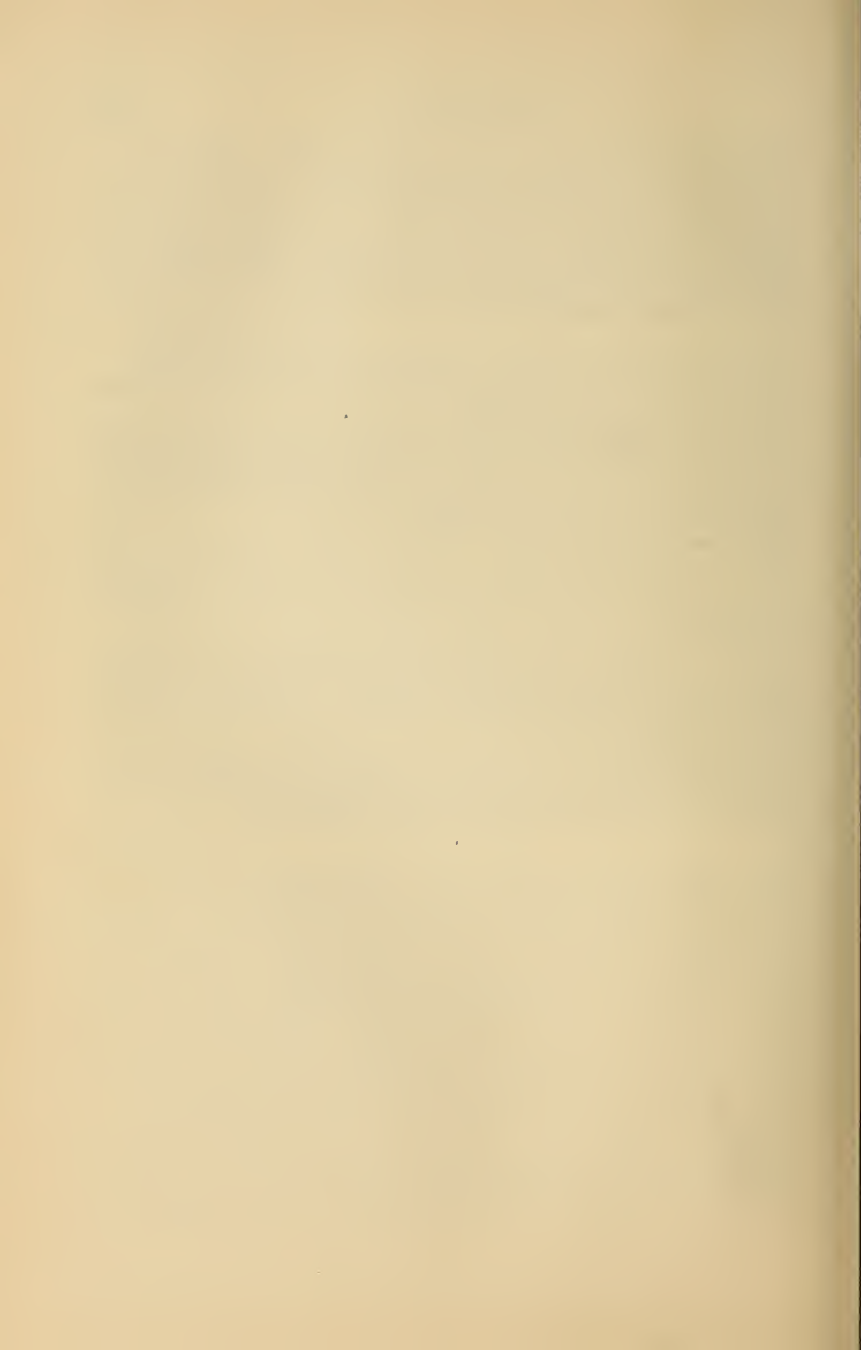
3. Bring to the Speech class the literary works you have been studying in the class in Literature. In fact, the two studies should be combined; how to know and appreciate literature and how to interpret it with the voice and body.

(a) Interpret your poetry to the class. It is not poetry as it stands on the printed page.

(b) Read prose works aloud to the class to see if you have caught the meaning.

(c) Parcel out the parts of a play, and read the play aloud in the class room, taking very special care to see that every sentence read aloud means what the author intended. See that the reader not only gets the sense, but shows how he ought to feel about the sentences he reads.

(d) Read passages of oratory with something decidedly more than the mere presentation of the printed-page sense.



APPENDICES

PROJECTS FOR IMPROVING SPEECH

There are two school activities which more than any others furnish an incentive for work toward improving speech. These are *Acting* and *Debating*. Accordingly there are here added to the regular text-book the following suggestions and exercises for staging plays and carrying on debates.

These are intended to serve three purposes:

1. To provide interesting ways of *applying the principles* of the text.
2. To *furnish a text and exercises* for class work in the elements of Play Producing and of Debating.
3. To *furnish aid* to those who find themselves responsible for the success of school enterprises in the way of directing plays and conducting school and inter-school debates.

APPENDIX A

I. THE NATURE OF ACTING

Acting is Make-Believe. Many people look on acting as merely a matter of *talking* the lines that the writer of the play has written down in a book. Yet acting is very much more than just uttering sentences. Attempts to substitute for acting such things as brilliant and gorgeous lighting effect, scenery, music and dancing, choruses, and ballets, must inevitably fail to satisfy people seeking public entertainment through plays. It is still true that "the play's the thing;" and to have plays, the actors must *play* their parts. If they play well, the spectators enjoy it; if they play ill, the spectators proclaim it a poor show.

A word as to what acting is. We often hear people say that they have enjoyed this or that dramatic production because it was so true to life, because it was so "natural." The moving pictures in particular have led us to look for minute detail in the way of stage setting and in the way of using hands and eyes and facial expression. As a consequence many people are confirmed in the conviction that the best way to play on the stage is to do as one would do in everyday life, that the best trait an actor can cultivate is to be "natural." Now this point of view is at the same time both correct and all wrong. If there is one thing that acting claims to be, above everything else in the world, it is that it is *unnatural*; it is showing off, mimicking, it is all a game of pretense, it is artificial in the extreme. An easy way to understand what acting really is, is to remember that it must of all things else be "stagey." We all have seen "stagey" people off the stage; we call them affected, unnatural; they possess the exaggerated walk, the excessive use of facial expression, a drawn-out or exaggerated way of pronouncing the language, and a manner generally unsuited to everyday life. By our very use of the term "stagey" applied to these characteristics we indicate that we appreciate that what happens on the stage should be different from what it would be in everyday life.

II. STAGE SPEECH

Project The Voice.. First of all the actor must be distinct. He must pronounce his words so that nobody in the house can miss a single one. In most rooms or halls where dramatics are produced this is much more than a matter of enunciating sounds distinctly and pronouncing words correctly; it is a matter of what is known as *projecting* the voice. Remember that you are talking to more people than you are used to. The people on the back row have just as much interest in getting what you say as those on the front row; obviously, then, if you do not reach them with your voice, you are cutting them off from the best part of the evening's entertainment. So *project* your voice so that it goes clear to the person on the last row.

Practice Overdoing in the Reading of Lines. In addition to this you must remember that stage talk is always an *exaggerated* talk. It cannot be like parlor chat or office gossip. Even though it may *seem* to people in their seats exactly like what they have heard in parlors or in offices, yet if it should be transferred precisely as it is to a parlor or an office, these same people would be very much startled and possibly disgusted at what they heard. As a general rule it would be well to advise all novices to *practice overdoing* the matter of distinctness and projection, rather than underdoing. Put that down as a safe rule. Overdo until a director or some competent critic tells you you are too strong, or too loud, or too forceful. Be unnaturally distinct, forceful, and clear. Remember it is easier to tone down than to tone up; and audiences insist on hearing clearly.

Talk "Front." A specific piece of advice to improve the projecting of the voice is to make sure to "talk front" as much as possible. Talking front is the name that is used for making sure that whenever you have something important to say, you say it *toward the audience*. No matter if you seem to be talking to someone at your side or even to somebody behind you, there is always a way of moving and changing and turning the head and waiting while you turn, especially waiting, so that when it comes to an important word or an important part of a sentence, you can make sure that that part is uttered straight ahead to the audience. This applies especially in rooms and halls and buildings where hearing qualities are not good, and where the person on the last row is rather far away. In smaller places, the more intimate kind, there is op-

portunity for talking to one side or to the rear. However, you do not do this unless you are perfectly sure you can be heard in all parts of the house. If the audience does not hear what the whole thing is about, there is no chance that they can get the enjoyment out of the evening that they should have.

Use Your Powers. Another important point to be impressed at the start is that successful acting comes better from actors who plunge in and go the limit rather than from those who hold back. Another way of saying this is, Use all you have for your part. Do not be afraid to do anything necessary with your voice, or your enunciation, or pronunciation, with your hands and face, bodily activity, and with your interpretation of written lines; it is much better to go too far than not far enough; a good director can hold young actors back much more easily than he can draw them out.

Use Hands Intelligently. The *hands* of the actor can accomplish wonders in the presentation of feelings and ideas. The ordinary man in everyday life is rather awkward with his hands. If he should go on the stage and use them in precisely the same way that he does around the house or around his place of business, he would look only funny. He may be trying to act a tragic part, but if he does it the way he behaves every day, the audience will either laugh at him or just silently pity him and endure the show as best they can. Also the way one *walks* on the stage tells a great deal as to what sort of person he is. Every time a character enters the stage he ought, *by the way he carries himself*, to suggest to the audience immediately what sort of person he is. His very walk ought to be a revelation of his inner nature.

Act All in One Piece. Especially important is it that you act "all in one piece." You have all seen amateur actors; have you ever stopped to think what it is that makes you call them amateurs? Or you have seen some of your own friends, so-called amateurs, do so well that you have considered them as good as professionals; and their friends have said of them afterwards "Well do you know, I just couldn't believe that was John, or Mary; it just made me think that I was looking at that person in the play." This is the only standard to aim at, to make your audience forget who you are, and to think only of the personage of the play. This result can be achieved only as you play that part *all over*; you must act all in one piece. If you are to be a "no'count" negro, you must have the shoulder jerk of the negro, and the projection of the chin, the flapping of the hands, the wriggle of the body, the shuffling

of the feet, the batting of the eyes, and all the other specific characteristics that an audience recognizes as belonging to a "no-count" negro. If you are to be a dashing young hero, then you must walk with the precision of a person of distinction. Your hips must have the right turn, your knees must move correctly, your shoulders, your body, your neck, your arms, your hands, every single thing you do must carry out the impression of that particular character.

Be sure that the audience will be studying the actor to pass judgment on what they think he is or ought to be. Now if he merely "walks on" and behaves the way he does in everyday life, there is every chance in the world that he will only be ridiculous. Just for practice watch some of your friends as they walk down a hall or across the room or up an aisle or on the street; then imagine what that walk would look like on the stage. You will discover in all probability that if you were a director and wanted a funny character, you would get a man to walk just that way. As a matter of fact that is precisely the way humor is sometimes produced on the stage; by means of a walk that is made to look like everyday life; it is in reality "natural."

This opens up a very important phase of acting and helps answer the question as to what acting is. The stage is just a reproduction and imitation of life, however much it may be made to deceive us into believing it *looks like* life. The best test of this is found in the fact that if a person by accident walks across the stage in his own person and is recognized as not a part of the show, he creates great amusement for the audience. In the midst of the performance just let a stage hand walk out on the stage and act as he would act if he were at home, or on the street, or somewhere else. The result will always be the same; the audience will either laugh *at* him or think he is the most pitiable spectacle imaginable. If you want either comedy or tragedy in its crudest form, just take people as they are and put them on the stage. The ordinary man if presented exactly as he goes about his business, would be hilariously funny if his friends could sit in their seats and watch him do it. Or it might turn out just the other way, that if we feel sympathy for him and he "walks on" just as he is, we might almost weep for the sadness of the spectacle. In no case, however, or in the very rarest of cases, can you take a mere cross section of life, men as they are, and by putting it on the stage get good drama.

EXERCISES

1. Get up an impersonation of a comedy passage from Shakespeare. Have all the actors assume the limit of awkward attitudes and postures, outlandish costumes, very eccentric voices—squeaky and rough and guttural and growling and shrill. Let each participant devise a walk and manner of general carriage that suits his particular character.
2. Have the members of the class present some odd character; as an old farmer, a negro, an Irishman, a German, a Jew, a Chinaman, a lounge lizard, a flapper, an old lady, an elderly spinster. Try to have them make these appear like the ordinary types on the stage. Let the exercise be particularly focused upon the idea of getting them to act all in one piece and to plunge in fearlessly.
3. Invent characters who fit the following method; make up conversation for them:
 - (a) A high, shrill voice, grasping hands.
 - (b) A Southern drawl accompanied by very lazy motions.
 - (c) A tired, weak voice, lame joints, sore feet.
 - (d) A music-like lilt of voice, dancing and eager feet, quick, restless hands.
 - (e) A rough growl, with hardened muscles and a slovenly gait.
 - (f) The firm, clear tone of perfect health, abounding spirits, and a well-poised body.
 - (g) The honey tones of insincere politeness and a manner that suggests an attempt to be over-nice and too ingratiating.
 - (h) A bawling shout, with a swagger and an air of boastfulness.
 - (i) A hushed tone, and an air of fear and awe.
4. Invent dialogues between any two of the characters suggested in Exercise 3. Many surprising and interesting results can be achieved.
5. Make up dialogue to fit the following characters and situations:
 - (a) A book agent is trying to sell a patent wall black-board to a mother whose two children are eagerly looking on.
 - (b) A foreman is "firing" a mill hand who has been caught stealing.
 - (c) A local politician is trying to win the vote of a man who frankly says he doesn't believe in the politician's politics or ability.
 - (d) An Italian and a Negro are digging a ditch and discussing the proposed cut in wages.
 - (e) A "society lady" is complaining to a ribbon clerk that he does not show her enough courtesy.
 - (f) A long-faced clergyman, an antiquated doctor, and the deaf justice of the peace are telling what they think of the village constable and liveryman.

- (g) A "flapper" type of girl is explaining to a street car conductor how she lost her pocket-book, when a "tea-dancer" friend of hers comes to the rescue.
 - (h) A pedantic school teacher holds a conference to reprove a football player, a constitutional loafer, and a tricky trouble-maker for doing poor class work.
6. Invent situations like those in Exercise 5; work out and hand in the dialogue. Combinations are limitless.

A. Rules for Acting

Acting is a high art. Probably no other art is more subject to rules and conventions. Those who desire to take part in stage productions will do well to know the rules.

1. Avoid Amateurishness. "The essence of acting is illusion." Just as soon as your friends give more attention to you personally than to the character you are playing and the story of the play, the play stops. It is no longer acting, but a more or less unfortunate exhibition of yourself in an awkward situation.

Amateur audiences at amateur shows enjoy mistakes, poor make-up, blunders, loss of memory, awkward stumbling over a chair, or a defect in clothing, more than they enjoy anything else; but when they get gleeful over such crudities, it is evidence that the acting and staging have been done amateurishly—which means awkwardly or unintelligently.

2. Seem to ignore the audience. It dispels the illusion when it is evident that the actor sees the audience. So "talk front," but do not see anybody. Turn often toward the audience during conversation; especially when some word or phrase must be understood if the audience is to catch the general story or the particular idea.

3. Observe Proper Tempo (Time). Good actors speak their lines with the widest variety of rate; actions take place both fast and slow, very fast and very slow; pauses are brief and pauses are long; some characters are speedy and others slow; certain parts of a scene are hurried up and others are slowed down. All this change of pace has a great deal to do with the kind of impression created upon the audience, and the doing of it awkwardly and without sufficient variety is one of the surest marks of the amateur. The key-note is *variety*.

4. Study Interpretation Values of Lines. Extract all the juice from every line. This follows the advice about Tempo. However, it implies much more than time: it involves the right kind of Tone—

booming, piping, strident, mellow; the best degree of Force, and all the delicacy you can command in changes of Pitch.

5. Study Action Values: "Business." The real fundamental of acting is "Business," doing intelligent and meaningful actions with hands and feet, shoulders and hips, head and face and eyes. A sure mark of crudeness is for an actor to stand inert spouting lines. To produce a play there must be action and Business. The audience learns more through the eye than through the ear. The moving pictures show this conclusively. So, study lines to discover how many intelligent actions they lead to—walking, turning, changing position, using hands, head, and the whole body. Invent and use plenty of Business.

6. Use Furniture for Stage Business. Furniture on the stage is there for a purpose. It is not there, as one might expect from watching most amateurs, to be dodged and shunned. If you want to create the *impression of naturalness*, use the furniture for all it is worth. In homes and offices people lay hands on chairs, they turn them around, they sit on tables and lean against fire-places; if they are angry, they kick stools; if they are embarrassed, they run their hands over the back of the chairs or grip the arms with visible intensity. There are scores of things that an ingenious actor can do to the furniture and so help carry the meaning he wants to get across the footlights.

7. Gestures and the Audience. With which hand shall one gesture? The answer is easy: Almost always with the hands farthest from the audience, the "up-stage" hand. It is rare that one gestures with the hand nearer the footlights. This is a simple principle and when once understood overcomes many of the awkward movements noticable in amateurs.

The same holds for *kneeling*. Drop down on the knee nearer the audience, the "down-stage" knee. This applies whether you are going to remain on one knee, or whether you are going down on both knees. In the latter case go down first on the one nearer the audience and then follow up with the other. It is a part of the same principle that the shorter of two people should be nearer the front. This must be taken with limitations, but is a valuable rule.

8. Permit Only One Event at a Time. The basic rule for bringing out dramatic values is to allow only one event at a time. A great mistake that amateurs make is in giving the audience two things to think about at the same time. Attention needs to be focused; otherwise the audience is distracted and does not know

which of the two conflicting events to attend to. They are like the small boy at the three-ring circus. *One thing at a time* is a rule that will save you many awkward and amateurish situations. This does not mean that only one person at a time should move, or even that only one person at a time should talk; but it means that the audience should get *only one impression*. You can have five people talking at once and all moving about, providing you wish to give an impression of disorder and excitement. But you cannot have two talking or two moving at the same time if you want to give an impression of orderly conversation or of a well-regulated scene. Let one person talk, or, if you are getting your effect by action and not talk, let one person do the acting, while the rest hold the posture of listeners or spectators.

9. **Walking on Lines.** In general there should be no walking while someone is speaking; this is likely to give two objects of attention of a distracting nature. You will get more value out of the lines and the action if most of the time the walking is done *between speeches*. Let your thought, as registered by your action, take you about the stage. If you move about, do it in such a way that the audience can see you *thinking your way around*. Do not merely "up and go" as if the director had shouted at you or as if you just remembered that you had orders to move. If you will remember that the acting is the most important part of the play, you can see why it is well most of the time to save the *lines* for one effect and the *acting* for another. Walk and talk at once only to suggest excitement, confusion, high speed.

10. **Catching up Cues.** The most approved way of speaking your lines is *almost to interrupt* the line before yours. As soon as the last word of your cue is heard, be speaking; except in cases when a pause is needed for an *action that is made without words*. But in ordinary conversation on the stage, pick up cues immediately. This takes much practice and is one of the last items of preparation mastered by the cast. It has much to do with getting the right tempo into the play.

11. **Crossing.** The manner of passing another person on the stage is of prime importance. It is called *crossing*. A *cross* occurs when one character in any way goes past another. There is a definite technique of crossing which should be followed:

(a) The person *initiating* the cross *goes in front*—nearer the audience—of the person whom he crosses.

(b) The person crossed must make *some kind of movement* by

way of recognizing that he has been crossed. The most common of these is to move in the *opposite* direction from the initiator of the cross. It is possible however that he may be in such a position as to find such a movement awkward. He can then register his recognition of a cross by a turn of his body or a shift of his weight or by some movement of his hands or head.

(c) In most cases cross the stage *in front* of furniture.

(d) These same rules apply for moving forward and backward as well as for moving sidewise.

12. Turns. In which direction should one turn? The traditional answer has been: In the direction that does not bring your back toward the audience. This principle can be worked out from many different angles and in many different ways, but it is essentially very simple and easily applied.

However, of late actors have been demonstrating that they can make any kind of turn they please if the situation calls for it. Sometimes to turn so as not to show your back is the *long* way around; but a situation may arise calling for the quickest turn you can make, accordingly latter-day stage practice has adopted the sensible habit of making the turn, under such circumstances, in the quickest way possible. If you have lots of time, turn the old way; if speed is required, turn any way that saves time.

The *back to the audience* can under some circumstances be made helpful and expressive. Sometimes an excellent way to express deep emotion is to turn the back and, by movements of the shoulders and hands and head and the stiffness or limpness of the legs, reveal the emotions you wish to express. This same device of keeping your back to the audience can be used during embarrassing waits in which an actor is not important in the scene but in which he must stay on the stage; he can assume to be looking at pictures or gazing out of the window or merely happening to stand that way with his face away from the audience.

13. Which Way to Face? When do you *face* toward other characters on the stage and when do you *turn your back* on them? This is an important question, for the audience reads meanings from your relation to other characters. If you dislike a person but are not definitely fighting or opposing him, you register this best by turning your head away from him; likewise if he embarrasses you, or if you fear him, or wish to express a desire to get away from him, you *turn your face away*, even though he may be talking to you. If you like him, and trust him, and are eager to hear what he

says, you *face toward* him when he speaks. Many subtle meanings and intentions can be conveyed by this device.

14. Grouping. The way characters cluster together or stand apart suggests subtle interpretations for the audience. Serious mistakes in this particular are easily made. People who dislike each other or are fighting each other, should not be in the same group, unless they are almost ready to come to blows. If the hero is telling the villain to "be gone and leave the fair one in his protection," the villain should be by himself and the hero and fair one close together. When a stranger enters the room and it is intended that the audience shall understand that he is strange to the group, he should be set somehow apart. If you have a character who must be represented as a sinner or an outcast, put him by himself alone. But if he is being forgiven, get him into a group with his forgivers. Very subtle effects can be worked out thus by means of grouping and isolation.

15. Wait for Laughter or Applause. About the very surest mark of all those that reveal the amateur is for an actor to go right on talking when an audience is doing its best to have the laugh that has been so carefully prepared for them. The audience have come to enjoy your show, and when you do not let them have their laugh, and for as long a time as they would like it, you are spoiling their enjoyment of the show. It is a wise procedure in the final rehearsals to have spectators stationed in the house coached to break out in goodly guffaws at points where the director expects laughter, and at any other points where he wishes the actors to be on guard. Then let the director insist that the actor shall wait, and wait, and wait, until the laughter dies down. Nothing is more exasperating to an audience than to have to stop laughing in order to hear the next line of an over-eager actor. The skillful actor will not only wait, but during the laughter will invent business with hands or face or furniture or the other characters to redouble the laughter and to keep it going. It is only the amateur who gets embarrassed or who charges ahead when the audience wants to laugh.

16. Exits and Entrances. Exits and entrances are always important. They are never accidental and must not appear casual. Do not just drift in or wander off. When you enter, be *in character* the instant you are in sight. Tell the audience as much as possible by your walk and actions who you are, why you have come in, and in what mood they catch you. Know *just what impression* ought to be made at each entrance.

Exits are even more important. Study how exits are made in picture shows; exits are never casual; they are always purposeful and meaningful. Certain rules apply:

(a) Get near the exit before saying your last line.

(b) Make a long walk before exit only when your part is to draw unusual attention to your departure; that is, when your departure is especially important to the action.

(c) Turn before going out to say your last line toward the audience or the others on the stage; except in cases of indicating extreme excitement, when one can face any direction the emotion suggests.

(d) Register definite meaning and character by your actions as you go out.

17. Action Should Precede Voice. It is a rule that your body, by gesture and movement and facial expression, should tell the audience what you are about to say and precisely how you feel. For example: Some one has just said to you "That's not so;" your back has been toward the speaker, and his remark angers you. Will you say "Sir!" and then turn upon him? Not if you are a good actor; you will *turn first* and then say "Sir!" The same device applies in almost every possible situation. People see more quickly than they hear; so to keep their interest at a maximum, *engage their eyes first* and their ears next.

18. Dramatic Preparation. Always remember the principle that on most matters the audience must have a preparation for what is going to take place; they must in reality know almost exactly what is going to happen. True, there must be some element of suspense in the *dénouement*, that is, in the moment of the greatest interest, the climax; but most matters of detail must be forecast by "dramatic preparation."

This is a principle not readily understood by amateurs. But to give your audience the greatest degree of satisfaction you must not keep them too much in the dark; you must keep them just on the point of knowing completely what is going to happen next. An audience that is completely baffled is an audience that is very unhappy, but an audience that has secrets on the stage characters enjoys its superior knowledge immensely.

This works out in such situations as these: The character of each stage personage should be made manifest to the audience almost at his first appearance. One of the most uncomfortable things that can be done to an audience is to compel them to revise their opinion of a character. Just as bad is it to let them think that they are going

to have tragedy and then to give them comedy, or to promise comedy and deliver tragedy. Actors should not have secrets from the audience; it is all very proper for stage characters to have secrets on each other, but they must always take the audience along with them. Let the audience guess all they possibly can as to what is going to happen next, and they will have a perfectly delightful time. They will be all puffed up with pride at the superior wisdom they possess as compared with those poor stumbling and misguided people on the stage!

B. Rules for Stage Technique

Second to the actual acting in dramatic production is the *disposal of characters on the stage* and the manipulation of the non-human factors in the stage picture—the furniture, the curtain, and the “properties.”

19. Balance the Stage. Very important to the enjoyment of the audience is the way the stage is *balanced*. We can best explain what balance is by telling what it is not. Particularly it is not symmetry. A stage is symmetrical when you have two pieces of furniture on one side and two pieces just like them on the other side and similarly placed; a man and woman on one side and a man and woman on the other, in like positions. One of the surest marks of amateur play-producing is the symmetrical placing of characters to look like a church choir or a male quartet. Only in the rarest cases does a stage look correct with just as many people or things on one side as on the other and in symmetrical relations. Balance that comes from symmetry is valuable only in poster-like effects, in burlesques, and in fantasies.

20. Achieve Unsymmetrical Balance. Balance is most of the time a matter of getting more people on one side of the stage than on the other or more people forward than back, or more back than forward, still giving the stage *the same effect* as if it were balanced symmetrically.

Balance is a matter of *weight of interest*. A character who holds the audience's interest strongly, can be clear to one side of the stage and yet balance five people on the other side, if the audience is as interested in him alone as they are in the five others put together. Furniture helps out in balance. Two people at a table at the left of the stage can balance four people in the open at the right, if the table holds objects of interest. One side of the stage can even be empty and can yet balance a group of people and furniture

on the other side, whenever the interest of the audience is sharply directed to something on that side of the stage. It may be a hidden necklace, for which they are looking; it may be that someone has just gone into the next room to do something about which they are very much agitated.

The simplest device for getting balance is to see to it that the person who is dominating the scene at any given moment is somewhere near the center of the stage. Actors *can* talk from the sides and back, but when they have several important speeches in a row and so hold the center of interest, they should be worked over toward the center. Remembering these two principles, that the person of the greatest importance for the moment should have the center, and that the others can be grouped to balance on either side of him according to their importance, there are countless combinations that can be made and still give the stage proper balance. Occasionally a director can find an actor who will so thoroughly keep his head that he can be commissioned to "trim" the stage for balance; this means that if he finds the balance has been upset, he is commissioned to take whatever position will restore it.

21. Work up Climaxes; the "Big Scenes." To make a good play it is necessary to have a few "big scenes." These are moments in the play when excitement reaches a high pitch. "Big scenes" are almost always achieved by a rapid rate conjoined with loud talking, or by a slow rate linked with talk that is quiet, tense, and subdued. Every successful play should have one point of highest interest, its climax; usually the close of the next to the last act. This should be extra fast, or extra loud, or extra subdued, or extra deliberate—in any case something more out of the ordinary than what has been going on in other passages of the show. It usually involves a tableau, with the characters balanced in good array and with the situation held for as long a time as it is good. A rousing climax can often enough hold an audience for a longer time than the amateur ordinarily suspects.

22. Hold Tableaux. An important factor in avoiding the amateurish touch is that of holding the tableaux. When the action has moved up to a climax, then almost always the players and the director have a chance to get the very best effect of all—a tableau. This means concretely that when they have achieved this high point, they give their audience a maximum of enjoyment by just holding the situation for as long a time as it is good. A striking stage picture, with perfect balance of interest and attention, coming

at the moment of highest excitement, gives the audience its finest enjoyment of the evening.

23. The Curtain. The Curtain plays a very important part in rounding out a scene. A well-planned scene should end amidst a good deal of emotion and tension; and the way the curtain is let down has a great deal to do with bringing this tension to just the right point. On a scene portraying the death of a character, the curtain ordinarily comes down very slowly; on a scene that has been fast and snappy, the curtain is likely to come down with equal speed. There are many degrees of slowness or speed with which the curtain can be lowered, and all of them are needed for the various kinds of scenes that can be devised. With good effect, on the proper occasion, the curtain can start slowly and end speedily, or start speedily and end slowly. In this connection great care should be taken that the curtain should begin to lower at just the right instant and that it should reach the floor at an instant just as precise.

24. Lights on Stage. A simple principle, but one worth noting, is that lights which are a part of the stage setting should be so placed that they are not between the audience and the actors, getting in the eyes of the spectators. This applies mostly to candles on tables and desks and to electric bulbs on the walls. Akin to it is the rule that when placing a mirror on the stage, try to get it so that it does not throw a reflection of the footlight into the eyes of a part of the audience.

25. Disclose Properties Judiciously. Suppose a certain letter is to be found on a table at a critical moment of a scene; in general let the audience be aware that a letter is on the table. If a pistol is to be drawn at a given juncture, it is usually well to let the audience know it is in the drawer or in an actor's pocket. A wall-safe is behind a picture; some means must be devised of letting the audience know it is there; a furtive peek behind the picture when no one—on the stage—sees it done, a reference to it during conversation, a significant glance, or an inspection of it to see if it is all right.

EXERCISES AND ASSIGNMENTS IN DRAMATIC PRESENTATION: STAGE SPEECH AND TECHNIQUE.

Many kinds of exercises and assignments can be devised by the use of scenes from classic drama, and by the use of one-set plays; that is, plays that need only one stage set for all the acts.

The thing to be sought in class work in dramatics is the bring-

ing out of "dramatic values;" that is, extracting from the written book all the possibilities in the way of producing an entertainment that will profit and charm. Among the dramatic values that can be worked out in class are:

- a. *Interpretation of lines*: bringing out the full value of the spoken part of the acting.
- b. *Impersonation*; characterization: catching the spirit of the personage to be represented; using the whole body to good effect; responding all-in-one-piece.
- c. *Business*: using hands, clothing, properties, furniture to bring out the situation and the action.
- d. *Crossings*: moving the actors about the stage successfully.
- e. *Balancing the Stage*: devising effective stage pictures; changing effectively from one picture to the next.
- f. *Setting and scenery*: preparing the stage for the play.
- g. *Tempo*: securing the best rate and change of pace.
- h. *Tableaux, climaxes, curtain*:—all the devices of stage technique.
- i. Drilling a staff of workers for play production.

Following is a list of scenes from classic drama which furnish almost endless opportunity for training in the arts of dramatic presentation.* The comments suggest the dramatic values for which each scene is serviceable as class work.

1. *The Merchant of Venice*; Skakespeare.

Act I, sc. 2; interpretation and impersonation.

Act I, sc. 3; interpretation and impersonation.

Act II, sc. 2; especially good for characterization.

Act III, sc. 1; quick change of mood and feeling in impersonation.

Act III, sc. 2; setting stage, balance, interaction of characters, interpretation—all stage values, in fact.

Act IV, sc. 1; court scene; excellent for all dramatic values.

Act V, sc. 1; setting, atmosphere, dialogue in the finest strain of "high" comedy.

2. *Julius Cæsar*; Shakespeare.

Act I, sc. 2; balancing numerous characters, handling of full stage, superior interpretation and characterization.

Act II, sc. 1; characterization, balancing a full stage.

* All the exercises in this Appendix presuppose a grasp of the chapters on the rudiments of good speech; notably, Chapter III, Action; Chapter IV, Voice; Chapter IX, Reading.

- Act III, sc. 1; elaborate problem in balancing stage and shifting the stage picture.
- Act III, sc. 2; mob scene, Antony's speech; study of stage interaction and balance.
- Act IV, sc. 3; The famous quarrel scene between Brutus and Cassius; also the appearance of Caesar's ghost. Excellent for many values.

3. *Macbeth*; Shakespeare.

- Act I, sc. 3; the witches' caldron; characterization, atmosphere, excellent chance for careful interpretation.
- Act I, sc. 5; interpretation of Lady Macbeth's thoughts.
- Act I, sc. 7; interpretation.
- Act II, sc. 1 and sc. 2; murder scene; very difficult, but the height of great drama.
- Act III, sc. 4; banquet scene; excellent problem in setting, interaction of characters, crossings, balance.
- Act V, sc. 1; sleep-walking scene; interpretation and setting, stirring action.

4. *A Midsummer Night's Dream*; Shakespeare.

- Act I, sc. 1; dialogue, stage balance.
- Act I, sc. 2; excellent study of clowning; impersonation.
- Act II, sc. 1; impersonation of fairies, interpretative value in superior poetry; delicacy in interpretation and acting.
- Act III, sc. 1; mingling of clowns and fairies, excellent study in contrasts.
- Act III, sc. 2; elaborate, difficult, but worth trying.
- Act V, sc. 1; mingling of high and low comedy; needs good acting.

5. *The Rivals*; Sheridan.

- Act I, sc. 2; excellent character delineation; interpretation.
- Act III, sc. 1; excellent dialogue.
- Act III, sc. 3; characterization, action.
- Act IV, sc. 1; intricate; many stage values.
- Act V, sc. 3; the famous duel scene; offers all dramatic values.

6. *She Stoops to Conquer*; Goldsmith.

- Act I, sc. 2; character study.
- Act II, sc. 2; character study; excellent comedy of interpretation.
- Act III, sc. 1; complicated action; excellent characterization.
- Act IV, sc. 1; all dramatic values.

ONE-ACT PLAYS FOR PRACTICE IN DRAMATIC VALUES

1. *The Dear Departed*; Stanley Houghton; character delineation; dialect.
2. *Nevertheless*; Stuart Walker, for impersonating children; setting.
3. *Her Tongue*; Henry Arthur Jones; clever dialogue.
4. *Neighbors*; Zona Gale (Wisconsin Plays); setting; characterization.
5. *Allison's Lad*; Beulah Dix (also in Mayorga's book); soldiers; the theme is honor and courage; study of moods.
6. *The Old Lady Shows her Medals*; Barrie; interpretation and characterization; Cockney dialect; finely sentimental.
7. *The Playgoers*; Pinero (French); a full stage and capital study of characterization.
8. *Six Who Pass While the Lentils Boil*; Walker; fantasy; needs imagination and lively acting; can be played by girls.
9. *The Brink of Silence*; Galbraith (in Mayorga's book); tense and highly dramatic; simple setting.
10. *The Little Man*; Galsworthy (Cohen, One-Act Plays); affords practice in delicate shading of emphasis.
11. *Joint Owners in Spain*; Alice Brown; women only. Excellent characterization and setting.
12. *'Op-O'-Me-Thumb*; Fenn and Price; (Lacy) impersonation, dialect, setting.
13. *The Rector*; Rachel Crothers; (French) impersonation of village church types.
14. *Fortune and Men's Eyes*; Josephine Preston Peabody (Cohen, One-Act Plays); furnishes rich blank verse for tone cultivation.

APPENDIX B

DIRECTING A PLAY FOR SCHOOL OR CLASS

A. CHOOSING THE PLAY

The matter of choosing the play to present is of course one of prime importance. There are plays and plays; but there are always only a limited few that will suit your particular purpose. Obviously the more you know about the general field of drama and the plays that are to be had, the better you can choose one that suits the purpose. The first bit of advice always that can be given with profit is that it pays to put on a good thing. It is entirely a false assumption to believe that just because students are putting on a play, therefore any sort will do. It is equally false to assume that because they are young and inexperienced they should not put on the classical, the proved and tried dramas of ideas and sincerity. As a matter of experience we should say that the better the play the better the chances for a good production. Stating the case all at once: High schools will do well to work with Shakespeare. Shakespeare himself is so good that sometimes his plays take pretty well even when acted poorly. Yet the best effect that can be produced by Shakespeare is brought out by the director and the actors. For amateurs it is good to be struggling upward, trying to do something better than they think they can do. In the main they will be surprised at how well they can do it. The very saddest spectacle in all the world of dramatics is to see a cheap, poorly written, poorly conceived play put on by poor actors. In that case all we can think of is "the poor audience!" For high school plays in particular the director can be sure that Shakespeare and Sheridan and Goldsmith are reliable—the classical and the semi-classical. "The Rivals" has been given thousands of times in high schools, and with great success; so also "She Stoops to Conquer"; and even "A School for Scandal." The plays from Shakespeare that work best for high schools are *The Merchant of Venice*, *Julius Cæsar*, *As You Like It*, *Twelfth Night*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *The Merry Wives of Windsor*, *A*

Winter's Tale, The Tempest, A Comedy of Errors, and The Taming of the Shrew. In case the actors can play tragedy, you can play *scenes* from Macbeth and possibly from Hamlet or Romeo and Juliet.

Of modern drama there is a great supply. Here you reveal your taste in dramatic production. Plays by Barrie, Shaw, Oscar Wilde, Pinero, Henry Arthur Jones, Clyde Fitch, Augustus Thomas, Eugene O'Neill, are all sure to be of good caliber and very actable. At the close of this appendix * is a list of plays, and also a list of publishers from whom can be obtained, pamphlets giving the title and character of various plays.

B. CHOOSING THE CAST

Select Those Who Can Act. The very first requisite in choosing the members of the cast is to be sure to select *actors*. The play is to be played by the players, and if you have in your cast people who cannot play, then the whole thing will be upset. So first of all find out who can *act*. In particular, candidates who are *afraid to move* are hardly wanted in your cast. If people cannot get about the stage easily or are frightened stiff and stand in one place at the thought of being in a play, they are the most hopeless candidates of all. The people who will serve you best are those who are free in their arms and legs, backs and necks, heads, and facial muscles.

Consider Stature. A few suggestions as to stature are helpful; for height must be kept in mind in certain situations. For example suppose a man and a woman are playing opposite each other in "straight" parts, a "juvenile lead" and an "*ingenue*." The man should be taller than the woman; both should be of about average stature, or slightly above the average. One who must play a heroic part had better be an inch or two taller than the others. If you have extreme comedy parts, you will gain by having your characters extremely tall or short, extremely fat or thin. In the case of a father and son, the staid tradition usually has the son slightly taller than the father, the daughter slightly taller than the mother. If the father is very much shorter than the son, or the daughter than the mother, you are very likely to produce a comedy effect. Again if you have a husband shorter than his wife, the situation is inevitably understood by the audience as meant for comedy. By

* See pp. 362-379. Here will also be found lists of costumers, dealers in scenery, draperies, make-up and other stage accessories.

the same token if you have the husband taller than the wife by a wide margin, again it is accepted as a comedy intention. Characters that are set off against each other on the stage should be not very different in size except when you wish a comic or tragic effect.

Interpretative Ability Important. One of the very most important considerations in choosing the characters is to choose the people who can talk well enough for public exhibition. For formal school shows—not class work—choose those who have clear, ringing, and vibrant voices; also those with a distinct and careful enunciation, and especially those who have a feeling for what sentences mean. You will find some likely looking candidates with good voices who when you work with them in your rehearsals, reveal that they do not know what an English sentence means after they have read it; they can take a perfectly sensible sentence from Shakespeare or somebody else and make it sound perfectly foolish. Of course an intelligent and diligent director can *ultimately* drive these thick-skulled ones into saying the thing correctly, but it is a tremendous drain upon his energy; and if at the start he can find good interpreters, he is saved much trouble.

Choose Leads First. The director will do well to remember in choosing the cast to choose the “leads” first—get the most important characters settled early and then with what candidates remain, fit out the remainder of the cast. Before selecting a lead it would be well to carry on a series of try-outs. Sometimes in one afternoon a director can find among his candidates the cast he wants. However, this is rather rare. More commonly the director discovers that he has for each of his parts two or three, possibly more, candidates from whom he cannot at the moment choose. Let him remember that it is all gain for him to carry on the try-out further. Additional try-outs bring him new information about the actor; they also help the shy ones, who may possibly be the best after all, to get over their fear and to register their true ability. At the same time all the actors are learning new things from each other and probably getting better as they go.

Provide Understudies. For successful production provide a sufficient number of *understudies*. Some directors even go so far as not to announce their final selection for important parts until just a week or so before the play is to be given. In general this is not to be commended, as it makes more work for the director and leaves everybody pretty uncertain. However, for all the important parts, if possible, have understudies at work learning the

lines and trying to act them out as best they can. There is a fine moral effect in this, in that acting and being chosen for a part frequently seem to work like some kinds of strong wine; they go to the head; and there are some young people so constituted that when they have been definitely selected for a part, they become rather unteachable and unwilling to learn.

C. REHEARSALS

Reading the Play. After the play is chosen and the cast selected, the next step is to read the play to the cast. Let the actors be assembled at a specified time, sitting comfortably around the director, while he reads the play and puts into it as much interpretation and meaning as his knowledge of it at the time permits. During this reading let the various actors take notes as to what part they play in the whole show and let them study the *proper perspective*; especially let each ambitious player find out just how important he is—or unimportant—to the success of the performance.

"Sides." Each character should be furnished with his part type-written on what is known as "sides." These are sheets of paper five and a half by eight and a half inches in dimension. These sides do not contain the whole play; merely the part in which each actor is concerned. This means that it contains his *cues*—the last few words just before he is to speak—and then the *speeches* that he is to give. All this he is to learn absolutely, cues and all. He should take especial care not to neglect his cues; any actor will be diligent enough to learn his lines, but there are those who think that they can pick up their cues after they get on the stage. They will inevitably find by sad experience, after blocking the whole rehearsal and distracting everybody else, that this does not work. So in learning your parts, be sure to learn your lines accurately and to learn the cues that tell you when it is time for you to speak.

Memorizing Lines. The learning of your part is not so easy as it might seem. There are at least three stages of learning such a thing. First, you can learn it so that you can say it at home by yourself, and this of course is helpful. But this will not by a good deal get you through an evening's performance. The second stage is to learn it so that you can go into rehearsal and pick up your cues and get through your speeches. Yet this will not permit of acting and will be of no help to the show. The third and final stage is to have your part *wholly committed*, cues accurately in mind, lines so well learned that you will not have to worry as to whether

the next word is going to fall promptly into place. You can then go ahead confidently, with vigor and abandon, and play your part. Until you have perfected your learning of lines to this last stage, you are surely not ready to give a finished performance. Many an otherwise good play has been ruined by some actor who has not gone farther than the first or second stage of committing his part.

Rehearsals. Certain matters of rehearsal need to be attended to with great care. In the first place, there should be a definite schedule of meetings, so that everybody will know when he is expected to be on hand and where. Then the schedule must be kept rigidly. It must begin promptly, proceed without waste of time, and close practically on the minute. The director who allows participants in a play to come straggling in at late hours and to leave before it is over, is making trouble for himself. If participants are not ready at the moment, let the understudies have their chance. In all probability it will not take many such substitutions to bring about a perfect record of attendance.

Quiet During Rehearsals. By all means everybody not on the stage must be *quiet during rehearsal*. Any person familiar with producing plays knows that the general excitement of the occasion sets everybody talking. If the director is not insistent, the talkers around the edges will make more noise than those on the stage, and so injure the whole rehearsal.

Dress Rehearsals. The dress rehearsal is often the test of the success of the play. Tradition has it that a very hopeless dress rehearsal makes certain a very good presentation. There is much to support this. The final play will be successful in proportion as the actors are well keyed up to do their best. If they have gone through a very successful dress rehearsal and other successful rehearsals preceding that, there will always be somebody in the cast who will convince himself that his troubles are over and that everything is all serene and easy from that point on. But facing an audience and going through rehearsals are such very different matters that the successful performance before an audience can be carried on only by people who have all their wits with them and who are doing their best. So the value of a dismal dress rehearsal is that it is likely to put everybody on his mettle, showing him his points of weakness, and convincing him that he is so far from perfect that he has much to do in order to be good enough for the play.

The important things to remember about the dress rehearsal are: (1) that the whole play should be run straight through, no matter how long it takes. Let the whole play go forward. (2) It is very much better if it can go on without any interference from the director, merely running by the mechanism of stage manager, property manager, electrician, and prompter; if halts and hitches occur, let the *prompter* straighten them out. (3) As far as possible in the dress rehearsal get the *tempo* of the play—the changes in time. (4) As far as possible also play the rehearsal through in the *same length of time* it is expected to require for the actual performance; eliminate unnecessary waits and delays.

When You Forget Lines. The best advice that can be given for making sure to remember lines is, to *trust your memory*. In this general connection let youthful actors take this advice as to the dangers of forgetting their parts. The best way in which to inspire confidence in your memory is to keep your body free. The person who gets stiff and tensed up all over his body is the one most certain to lose his cues and forget his lines. Whereas if you make sure to keep your body free and your arms and legs and head and face doing what they ought to do to represent the person you are acting, there is every likelihood that your lips and tongue will pronounce the words that go with the actions. So let it be repeated that the best way to keep from getting stage fright on the night of the performance and from forgetting one's lines, is to be sure to act, *act*, ACT; do that and you will find yourself fitting into your part and able more and more to find the word you want just when you reach for it.

D. THE ORGANIZATION OF THE PLAY PERSONNEL

Putting on a play requires organization, responsibility, and discipline. The following outline of the organization and distribution of duties will prove helpful to those who wish to present dramas with a minimum of confusion and waste effort.

1. The Director Must Be Supreme. Like an army a play does not permit of divided authority; there must be one supreme and dominant power. This is the Director.

The Director chooses the cast, decides questions as to the interpretation of lines, costuming, stage setting, properties, lighting, and music. In fact the Director is one of the few kinds of czar yet living. There must be no divided authority in producing a play: committees are hopeless: temperaments arise and block proceed-

ings. It is better to have all the temperament in one place—the Director's head.

The director plans the movements of the actors, accepts or corrects the interpretations of lines, prepares the stage pictures, and decides all issues that affect the performance. He *takes* advice, but only at his own discretion; he does not have to do so; it is not *forced upon him*. He is master; it must be so.

The director makes out a prompt book of the play, showing all the movements of the actors, their groupings, the location of the furniture, the changes in lighting, all "off stage" effects, as thunder, bells, voices, the use of music, and anything else necessary to the play.

2. The Director Uses the Following Helpers:

a. *Stage Manager*: responsible for scenery, off-stage effects, the operation of doors, windows, lights; he must *have* and *keep* the stage ready for the actors and the action.

b. *Property Manager*: furnishes the moveable things needed on the stage: furniture, furnishings, table materials, books—anything needed.

One of his chief duties is to return properties after the play is over!

c. *Stage Carpenter*: prepares whatever is to be constructed with hammer, saw, and nails.

d. *Electrician*: attends to the lighting, under the orders of the Director.

e. *The Prompter*: holds the book, both during rehearsals thus freeing the Director's hands and eyes and tongue, and on the night of the play.

f. *The Chief Musician*: gets the music ready and fits it into the Director's general scheme.

g. *Advertising Manager*: prepares the public to be interested in the play and to provide themselves with tickets.

h. "*Box Office*:" has the tickets in orderly array so that he can lay his hands on just the ticket he wants.

i. *Ticket Takers and Ushers*: appear on time and keep things moving smoothly and expeditiously.

DIRECTORY OF PLAYS AND STAGE ACCESSORIES

The following lists of plays and dramatic accessories will help in staging good dramatic productions. The directory is given here, not so much with the idea that it is exhaustive, but rather that it is suggestive. An attempt has been made to give variety,

at the same time presenting lists that will be especially valuable to a teacher called on to take charge of this work, who has not had special training or experience in dramatics. The list of publishers will be found to be of particular value. Many of their catalogues may be had for the asking, while others will cost sums ranging from twenty-five cents up to three or four dollars.

It will be found to be a good plan to have on hand not only the catalogues, but also as large a number of the plays as it is possible to get. Familiarity with dramatic literature is advisable for every director, not only from the dramatic, or producing, but from the literary viewpoint. It is to be hoped that this directory will be of assistance to all play directors in the high school field, and that it may be somewhat instrumental in bringing the work of dramatics up to the high standing that it should properly have.

PUBLISHERS OF PLAYS

The following list of publishers will assist directors in securing an abundance of information concerning useful plays. In most instances catalogues may be had for the asking; a few, however, cost sums ranging from twenty-five cents up to three or four dollars. In them will be found the plays listed here, as well as hundreds of others which are available for use. Royalties are stated in most of them, but many demand no royalty at all. It is our opinion that it is hard to get really good plays without the payment of a fee to the publisher or to the author, and in the majority of cases it will be found to be worth while to get that sort of play.

Agency for Unpublished Plays, 41 Concord Ave., Boston, Mass.

American Play Co., 451 Broadway, New York City.

Walter H. Baker & Co., 5 Hamilton Place, Boston, Mass.

Boni & Liveright, Inc., 105 West 40th St., New York City.

Boston Drama League, 101 Tremont St., Boston, Mass.

Brentano Publishing Co., Fifth Ave. and 27th St., New York City.

Brown University Library, (Plays for To-day) Brown University, Providence, R. I.

Denison & Co., T. S., 156 West Randolph St., Chicago, Ill.

Dick and Fitzgerald, 10 Ann St., New York City.

Drama League Book Shop, 306 Riggs Bldg., Washington, D. C.

Drama League of America, 59 East Van Buren St., Chicago, Ill.

Dramatic Publishing Co., 542 S. Dearborn St., Chicago, Ill.

Eldridge Entertainment House, Franklin, Ohio.

F. W. Faxon, Dramatic Index, Boston, Mass.

Samuel French & Co., 28-30 West 38th St., New York City.

Lawrence Gomme, 2 East 29th St., New York City.

Harcourt, Brace & Co., 1 West 47th St., New York City.
 Henry Holt & Co., 19 West 44th St., New York City.
 B. W. Huebsch, Inc., New York City.
 Alice Kauser, 1432 Broadway, New York City.
 Mitchell Kennerly, 32 West 58th St., New York City.
 Little, Brown & Co., Boston, Mass.
 New York Drama League, 7 East 42nd St., New York City.
 Penn Publishing Co., 925 Filbert St., Philadelphia Pa.
 Rumsey Play Co., 152 West 46th St., New York City.
 Scott, Foresman & Co., (Dramatized Classics) 623 Wabash Ave.,
 Chicago, Ill.
 Sanger & Jordan, Times Bldg., New York City.
 Schubert Theatre Co., 1416 Broadway, New York City.
 Charles Scribner's Sons, 597 5th Ave., New York City.
 Stage Guild, 1527 Railway Exchange Bldg., Chicago, Ill.
 Stewart & Kidd, Cincinnati, Ohio.
 The Sunwise Turn, 51 East 44th St., New York City.
 Clarence Stratton, Cleveland, Ohio.
 Norman Lee Swartout, Summit, New Jersey.
 University of Iowa Extension Bulletin No. 78 (Plays for High Schools),
 University of Iowa, Iowa City, Iowa.
 University of Utah Press, Salt Lake City, Utah.
 Washington Square Book Shop, 17 West 8th St., New York City.

BOOKS OF ONE-ACT PLAYS

Ancey, George. Four Plays of the Free Theatre. Stewart & Kidd.
 Andreyev, Leonid. Five Plays. Scribners.
 Aldis, Mary. Plays for small stages. Five plays. Duffield.
 Barker, Granville. Three Short Plays. Little, Brown.
 Barrie, J. M. Echoes of War. Four Plays. Scribners.
 Barrie, J. M. Half hours. Scribners.
 Bennett, Arnold. Polite Farces. Three plays. Farnley, London.
 Brown, H. B. Short Plays from Dickens. Twenty-three sketches.
 Chapman & Hall, London.
 Brunner, Beatrice. Bits of Background. Four Plays. Knopf.
 Cameron, Margaret. Comedies in Miniature. Five plays. Double-
 day, Page.
 Cannan, Gilbert. Four Plays. Brentano.
 Clark, Barrett H. Representative One-Act Plays by British and Irish
 Authors. Twenty-one plays. Little, Brown.
 Cohen, Helen Louise. One-act Plays by Modern Authors. 16 plays.
 Harcourt, Brace.
 Cooke, Marjorie Benton. Dramatic Episodes. Ten plays. Dramatic
 Publishing Co.
 DeMusset, Alfred. Barbarine. Six plays. Dramatic Publishing Co.

- Dix, Beulah Marie. *Allison's Lad*. Six plays. Holt.
- Dreiser, Theodore. *Plays of Natural and Supernatural*. Seven plays. Lane.
- Dunsany, Lord. *Four Plays*. Luce.
- Dunsany, Lord. *Five Plays*. Little, Brown.
- Eliot, Samuel A. *Little Theatre Classics*. Three volumes. Little, Brown.
- Ellis, Mrs. Havelock. *Love in Danger*. Three plays. Houghton.
- Enander, Hilda. *Three Plays*. Badger.
- Ervine, St. John. *Four Irish Plays*. Maunsel, London.
- Fitzmaurice, George. *Five Plays*. Little, Brown.
- Gibson, Preston. *Six One-Act Plays*. French.
- Glaspel, Susan. *Plays*. Eight plays, some long. Small, Maynard.
- Giacosa, Guiseppe. *Sacred Ground*. Three plays. Kennerly.
- Goldoni. *Four Comedies*. McClurg, Chicago.
- Goodman, Kenneth S. *Quick Curtains*. Seven Plays. Stage Guild.
- Graham, Bertha N. *Spoiling the Broth*. Six plays. French.
- Greene, Clay M. *The Dispensation*. Four Plays. Doran.
- Greene, Clay M. *Four Plays*. Doran.
- Gregory, Lady. *New Comedies*. Five plays. Putnams.
- Gregory, Lady. *New Irish Comedies*. Six plays. Putnams.
- Gregory, Lady. *Seven Short Plays*. Putnams.
- Grove Plays of the Bohemian Club. Three Volumes. Crocker, San Francisco.
- Guild, Thatcher. *The Power of a God*. Three Plays. University of Illinois Press.
- Henley and Stevenson. *Three Plays (long)*. Scribners.
- Houghton, Stanley. *Five One-Act Plays*. French.
- Harvard Plays. Two Volumes. Four Plays each. Brentano.
- Hay, Ian. *The Crimson Coconut*. Three plays. Baker.
- Jex, John. *Passion Playlets*. Four plays. Cornhill Co., Detroit.
- Jennings, Gertrude. *Four One-Act Plays*. French.
- Jones, Henry Arthur. *The Theatre of Ideas*. Three plays. Doran.
- Knickerbocker, E. van B. *Plays for Classroom Interpretation*. Seven plays. Holt.
- Kreymborg, Alfred. *Plays for Poet Mimes*. Six plays. Sunwise Turn.
- Mackay, Constance D'Arcy. *The Forest Princess*. Five plays. Holt.
- Mackaye, Percy. *Yankee Fantasies*. Four plays. Duffield.
- Manners, J. Hartley. *Happiness*. Three plays. Dodd, Mead.
- Marks, Janet. *Three Welsh Plays*. Little, Brown.
- Mayorga, Margaret. *Representative One-Act Plays*. Twenty-five plays. Little, Brown.
- Merrinton, Marguerite. *Festival plays*. Six plays. Duffield.
- Middleton, George. *Embers*. Six plays. Holt.
- Middleton, George. *Masks*. Five plays. Holt.
- Morley, Malcom. *Told by the Gate*. Six plays. Gorham Press, Boston.

- McMillan, Mary. Short Plays. Ten plays. Stewart & Kidd.
 McMillan, Mary. More Short Plays. Seven plays. Stewart & Kidd.
 Moeller, Phillip. Five Somewhat Historical Plays. Knopf.
 Morningside Plays. Four Plays. Shay.
 Nirdlinger, Charles. Four Short Plays. Kennerly.
 O'Neill, Eugene. The Moon of the Caribees. Six plays. Boni & Live-
 right.
 O'Brien, Seumas. Duty. Five plays. Little, Brown.
 Oliver, Margaret Scott. Six One-Act Plays. Badger, Boston.
 Pinski, David. Six Plays of the Yiddish Theatre. Luce.
 Phillips, Stephen. Lyrics and Dramas. Three plays. Lane.
 Provincetown Plays. Two volumes. Three plays each. Shay.
 Paine, Ursula. Plays of Democracy. Six plays. Harper.
 Reely, Mary K. Daily Bread. Two Plays. Wilson.
 Schnitzler, Arthur. Comedies of Words. Five Plays. Stewart & Kidd.
 Shay and Loving. Fifty Contemporary Plays. Stewart & Kidd.
 Smith, Alice M. Short Plays by Representative Authors. Macmillan.
 Stevens and Goodman. Masques of East and West. Five plays.
 Gomme.
 Sudermann, Hermann. Roses. Five plays. Scribners.
 Sutherland, Evelyn Greenleafe. Po' White Trash and Other One-Act
 Dramas. Nine Plays. Duffield.
 Sutro, Alfred. Five Little Plays. Brentano.
 Theis, Grover. Numbers and Other Plays. Five plays. Nicholas L.
 Brown, New York.
 Torrence, Ridgley. Plays for a Negro Theatre. Three plays. Mac-
 millan.
 Walker, Stuart. More Portmanteau Plays. Three plays, two long.
 Stewart & Kidd.
 Walker, Stuart. Portmanteau Plays. Four plays. Stewart & Kidd.
 Wilde, Percival. Confessional. Five plays. Holt.
 Wilde, Percival. The Unseen Host and Other Plays. Five plays.
 Little, Brown.
 Wilde, Percival. Dawn. Five Plays. Holt.
 Washington Square Plays. Four plays. Drama League Series. Double-
 day, Page.
 Watts, Mary S. Three Short Plays. MacMillan.
 Wisconsin Plays. Vol. 1. Three plays. Huebsch.
 Wisconsin Plays. Vol. 2. Four plays. Huebsch.
 Yeats, William B. The Hour Glass. Three Plays. Macmillan.

It is not expected, or thought, that all the plays contained herein will be available, or suitable, for high school production. But in the volumes listed, there are many that are very usable. In the most cases the settings are simple, and "new theatre" ideas can be very effectively worked out.

COSTUMERS

For the convenience of those giving plays requiring the use of costumes, the following list of costumers will be found helpful:

George Beck Costume Co., Cincinnati, Ohio.
 Cameron Costume Co., 29 West Randolph St., Chicago, Ill.
 Carnival Costume Co., Milwaukee, Wis.
 Chicago Costume Co., 143 N. Dearborn St., Chicago, Ill.
 Chicago Costume Works, Inc., 116-120 N. Franklin St., Chicago, Ill.
 M. J. Clark Costume Co., St. Louis Mo.
 Eaves Costume Co., 226 W. 41st. St., New York City.
 Fritz Schoultz, 58 W. Lake St., Chicago, Ill.
 Miller, Theatrical Costumer, 136 N. 7th St., Philadelphia, Pa.
 New York Costume Co., 137 N. Wabash Ave., Chicago, Ill.
 Schmidt Costume and Wig Shop, 920 N. Clark St., Chicago, Ill.
 F. Szwirschina, 1110 Vine St., Cincinnati, O.
 Van Horn Costume Co., 10 S. 10th St., Philadelphia, Pa.
 Waas & Co., Philadelphia.
 Winona Costume Co., Minneapolis, Minn.

Make-up material can also be obtained from any of these, as well as from most of the publishing companies.

SCENERY AND SETTINGS

Scenery and settings can be obtained from the following firms. Similar houses will be found in almost all of the larger cities.

The Calkins Studios, 64-66 East 22nd St., Chicago, Ill.
 Eugene Cox, 1734 E. 31st St., Chicago, Ill.
 Fabric Studios, 201-177 No. State St., Chicago, Ill.
 Guthman Scenic Studios, 1324 Loomis Place, Chicago, Ill.
 R. MacDonald, Bush Temple Theatre, 800 N. Clark St., Chicago, Ill.
 Peltz & Carson, 1507 N. Clark St., Chicago, Ill.
 The Sheppard Studios, 468 E. 31st St., Chicago, Ill.
 Tiffin Scenic Studios, Tiffin, Ohio.
 Sosman and Landis, 417 S. Clinton St., Chicago, Ill.
 Universal Stage Lighting Co., 240 W. 50th St., New York City.

BOOKS ON DIRECTING AND ACTING

Calvert, Louis, *Problems of the Actor*. Holt.
 Clark, Barrett H., *How to Produce Amateur Plays*. Little, Brown.
 Johnson, Gertrude E., *Choosing a Play*. Century.
 Krows, *Play Production in America*. Holt.
 Mackay, Constance D'Arcy, *Costumes and scenery for Amateurs*. Holt.
 Mackay, Constance D'Arcy, *How to Produce Children's Plays*. Holt.
 Taylor, E. P., *Practical Stage Directing for Amateurs*. Dutton.

The Ben Greet Shakespeare; Acting Version for amateurs, with abundant stage directions; Doubleday, Page and Co.; several of the best-known plays thus prepared for the director.

LIST OF PLAYS

I. EASY ONE-ACT PLAYS

Allison's Lad, by Beulah Marie Dix. (In Mayorga, *Rep. One-Act Plays*.) Six men, costumes of 1648. Story of the Civil War in England. Holt, or Little, Brown.

As Good as Gold, by Lawrence Housman. Morality play for seven men. Setting simple. Royalty. French.

Augustus in Search of a Father, by Chapin. Comedy for six men. French

Barbara, by Jerome K. Jerome. Comedy drama for two men and two women. Good parts, well balanced. Penn.

Between the Soup and the Savoury, by Jennings. Farce for three women. Scene in a kitchen during the serving of a meal. Chance for local "take-offs." French.

Bills, by John M. Francis. Farce for two men and one woman. The eternal problem of debt, and its unusual solution. French.

The Bogie Men, by Lady Gregory. Good comedy for two boys, Irish, and chimney-sweeps. Interior set easy. (In *New Comedies*.) Putnams. ✓

The Bank Account, by Brock. Society drama for one man and two women. Not easy, but possible. Brentano.

The Dear Departed, by Stanley Houghton. Comedy, for three man and three women. The daughters divide the property—too early. French.

Dramatic Episodes, by Marjorie Benton Cooke. A volume containing ten short plays of varying length, and with varying numbers of roles. Good. Listed elsewhere.

The Day that Lincoln Died, by P. Warren and W. Hutchins. A play for five men and two women. The Lincoln spirit is felt throughout this little play. Scene exterior. Baker.

First Aid to the Wounded, by Montague. Comedy for one man and one woman. One's illness depends on the nurse—if she is pretty, that also makes a difference. French.

Feed the Brute, by George Paston. Play for one man and two women. Music, it seems, is not the only thing that hath charms. French.

The Florist Shop, by Hawkbridge. Play for three men and two women. Brentano.

Food, by de Mille. Farce for two men and one woman. The high cost of living is the basis of this play. French.

Hannah Gives Notice, by Alice Thompson. Comedy for four women. The attempt of a visiting niece to play the part of the maid furnishes no end of complications. French.

- Henry, Where are You?* by Beulah King. Uncle Henry is delivered from the tyranny of his sister, by the machinations of a bevy of charming nieces. Comedy for one man and six women.
- Her Tongue*, by Henry Arthur Jones. (*In The Theatre of Ideas*.) Comedy for two men and two women. A lively talkative girl mixes things up thoroughly. Doran.
- Hyacinth Halvey*, by Lady Gregory. Comedy for four men and two women. (*In Seven Short Plays*.) To Hyacinth Halvey a good reputation is a thing to be gotten rid of. Luce.
- I'm Going*, by Tristan Bernard. Farce for one man and one woman. Henri finds it hard to get away from his wife even for an afternoon. French.
- Isosceles*, by W. B. Hare. Good burlesque on the "triangle" situation. "Howlingly funny." Baker.
- Ici on Parle Français*, by T. J. Williams. A farce for three men and four women. Plain interior. Baker.
- Joint Owners in Spain*, by Alice Brown. Comedy for four women. Pathetic and humorous mingle in appeal. The inmates of an old ladies' home settle their difficulties in a new manner. Baker.
- The Loving Cup*, by Alice Brown. Play for four men and nine women. Here again is a mixture of tears and smiles. The loving cup is used for an entirely different purpose than that for which it was intended. Baker.
- The Lost Silk Hat*, by Lord Dunsany. Comedy for five men. A silk hat and its disappearance are effective in patching up a quarrel between a lover and his beloved. (*In Five Plays*.) Little, Brown.
- Miss Civilization*, by R. H. Davis. Play for four men and one woman. The one woman outwits three crooks, and brings about their capture. Simple setting. French.
- Mrs. Oakley's Telephone*, by Jennings. Comedy for four women. Good character parts, a German maid and an Irish cook, furnish the comedy, and the mixing of two telephone numbers affords sufficient complication. French.
- The Neighbors*, by Zona Gale. (*In Wisconsin Plays*.) Play for two men and six women. All the characters are willing to put in their little to help out the one that has come to need it—as neighbors should. Huebsch.
- The Old Lady Shows her Medals*, by Barrie. A pathetic story of the great war. Scribners.
- On Bail*, by Middleton. Play for two men and one woman. This is not an easy play, but it can be done, if carefully thought out. Requires some strong acting, and careful directing. French.
- 'Op-o'-Me-Thumb*, by Fern and Pryce. Comedy for one man and five women. 'Mandy is a dreamer; her dream nearly comes true. Lacy.

- Overtones*, by Alice Gerstenberg. Satire for four women. Two play the parts of the others' primitive selves. Another of those rather hard, but possible things, for inexperienced players. (In *Washington Square Plays*.) Doubleday, Page.
- The Piper's Pay*, by Margaret Cameron. Comedy for seven women. Story of the difficulties in which a society woman found herself through the taking of silver spoons as souvenirs from various hotels and cafés. After she is thoroughly discomfited, the affair ends happily. French.
- The Playgoers*, by Pinero. Comedy for two men and six women. The young wife tries to make playgoers of the servants, for their edification. But her troubles are many. French.
- The Proposal*, by Tchekov. Farce for two men and one woman. Satire on the customs of the Russian peasant in the matter of marriage. French.
- A Pot of Broth*, by William B. Yeats. An Irish comedy for two men and one woman. An Irish beggar succeeds in getting a meal from a hard-hearted Irish woman. (In *The Hour Glass and Other Plays*.) Macmillan.
- The Rector*, by Rachel Crothers. Comedy for one man and six women. The plans of the women of the flock to marry off their rector do not carry out, and he finally takes the woman of his choice. French.
- Rosalie*, by Max Maurey. Comedy for one man and two women. Rosalie, the maid, gets her master and mistress into trouble, and out again. Played with success by the University of Chicago Dramatic Club. French.
- Six Cups of Chocolate*, by Matthews. Comedy for six women. Harpers.
- Spreading the News*, by Lady Gregory. Comedy for seven men and three women. The story is about the way in which news, false or true, will spread and grow. Lively, and not too difficult. (In *Seven Short Plays*.) Luce. (Also in Cohen, *One-Act Plays*, Harcourt, Brace.)
- Suppressed Desires*, by Susan Glaspel. Comedy for one man and two women. Satire on Psychoanalysis. Two scenes, one setting. Has been presented many times by amateurs. Must go with a snap. (In *Plays*.) Small, Maynard.
- The Slacker*, by F. B. Tull. Patriotic play for two men and seven women. The "slacker" finds out that his mother and sweetheart wanted him to go all the time. Baker.
- A Taking Way* by I. G. Osborn. Farce for four men and two women. Baker.
- Theodore, Jr.*, by S. Shute. Comedy for seven women and a child. The seven women, lively girls, hear that a man is coming to the village. The surprise in store for them furnishes the plot of the play. Baker.
- The Third Man*, by Benedix. Comedy for one man and three women.

A love knot is untangled in a manner satisfactory to all concerned. French.

A Tune of a Tune, by Totheroh. Irish comedy for two men and two women. The story of the effect of a tune. *Drama Magazine*, February, 1920.

Ten Days Later, by Glick. Comedy for four men and two women. Story of what happened after the prodigal son had been home for a few days, in the light of modern ideas. Several supernumeraries needed. *Drama Magazine*, February, 1921.

Where But in America? by Oscar M. Wolf. Satirical comedy for one man and two women. The democracy of America, as extending down to the servants, is the theme of this little play. It can be very cleverly done. (In Mayorga, *Rep. One-Act Plays*.) Little, Brown.

Why the Chimes Rang, by Elizabeth A. McFadden. Christmas play for several characters, varied as may be permitted. Amateurs can produce this successfully. Notes on scenery and lighting are given. French.

What Rosie Told the Tailor, by E. J. Broomhall. College farce for seven men and three women, although it may be played by all men. Baker.

Why, Jessica! by A. R. Knowlton. Comedy for one man and nine women. A strenuous cure for "bridge" results in serious complications for a while, but the cure is effective. Baker.

The Zone Police, by R. H. Davis. Play for four men. By a rather gruesome practical joke the Major is induced to sign the pledge. French.

The Teeth of the Gift Horse, by Margaret Cameron. Comedy for two men and four women. An undesirable wedding gift, which the Butlers have gotten rid of, is the cause of the trouble when the donor, an aunt, visits them. French.

II. ONE-ACT PLAYS OF SOMEWHAT GREATER DIFFICULTY

The Affected Young Ladies, by Molière. Society Satire for six men and three women. French.

After the Honeymoon, by Gyalui. Hungarian Farce for one man and one woman. French.

America Passes By, by Andrews. Two men and two women. Brentano, or Baker.

Asaph, by Bates. Comedy for three men and two women. *Drama Magazine*, March, 1920.

At the Sign of the Silver Spoon, Comedy for four women. *Smart Set*.
Back of the Ballot, by Middleton. Popular farce on Woman Suffrage. Four men and one woman. French.

Back of the Yards, by Goodman. Drama of the Packing House district of Chicago. Three men and two women. Stage Guild, Chicago.

Beauty and the Jacobin, by Tarkington. Humorous, tense, theme of the French Revolution. Harpers. (Also in Cohen, *One-Act Plays*. Harcourt, Brace.)

Behind a Watteau Picture, by Rogers. Poetical fantasy. Something different. Requires a large cast. Baker.

The Betrayal, by Colum. Irish melodrama of the eighteenth century. Three men and one woman. Drama, October, 1920.

A Bit of Instruction, by Sutherland. Two men. Duffield. ✓

Blue Iris, by Seyster. Fantasy for four women. *Illinois Magazine*, University of Illinois, May, 1920.

The Boatswain's Mate, by Jacobs. Not hard. Three roles. Lacy.

The Boor, by Tohekov. Russian rural farce for two men and one woman. French.

Boosting Bridget, by Gale. Seven women. French.

The Brink of Silence, by Galbraith. Drama for four men. Little, Brown.

The Burglar Who Failed. Three roles. Bedroom scene. Easy. Lane.

Bushido, by Izumo. Japanese tragedy. Beautiful setting. Large cast. Duffield.

By Ourselves, by Fulda. Comedy for two men and one woman. Practically a dialogue. Satire on social life. *Poet Lore*, Vol. 23.

The Captain of the Gate, by Dix. Six men. Holt.

The Carrier Pigeon, by Philpotts. Three roles. All good. Duckworth.

Carrots, by Renard. Drama, rather hard, for two men and two women, or may be played by one man and three women. One of the characters is a child. French.

Cathleen Ni Houlihan, by Yeats. Poetic, rather hard. Macmillan.

A Chinese Dummy, by Campbell. Six women. Baker.

Choosing a Career, by de Caillavet. Farce for three men and one woman. Translation by Barrett H. Clark. French.

Chuck, by Mackaye. Rather difficult. Story of a reaction against rigid Puritanism. Duffield.

The Clod, by Beach. (In Washington Square Plays.) Civil War tragedy for four men and one woman. Doubleday, Page.

H *The Constant Lover*, by Rankin. Comedy for two roles. Lane. ✓

Crispin, His Master's Rival, by Le Sage. Comedy, in 18th century costumes. French.

The Dark of the Dawn, by Dix. Four men. Holt.

The Dress Rehearsal, for ten women. Macmillan.

The Dumb Cake, by Morrison and Pryce. Humorous and pathetic.

The Edge of the Wood, by Roof. Fantasy of the forest. Four men, one woman, one child, and supers. Drama, February, 1920.

The Edict, by Kuhn. Modern problem drama for two men and four women. *Challenge Magazine*, May, 1916.

Embers, by Middleton. Drama for two men and two women. French, and Holt.

- Fame and the Poet*, by Dunsany. Three roles. All good. Clever. Atlantic, 1919.
- A Fan and Two Candlesticks*, by Macmillan. Two men and one woman. Stewart & Kidd.
- The Fatal Message*, by Bangs. Five men and four women. Harper.
- The Festival of Pomona*, by Mackay. Fantasy for one man and two women. Holt.
- The Fifth Commandment*, by Bierstadt. Serious Drama for three men and one woman. Drama, June, 1920.
- The Flower of the Yeddo*, by Mapes. For four women. French.
- Fourteen*, by Gerstenberg. Comedy for one man and two women. (Drama, February, 1920. Swartout.)
- Fritzchen*, by Suderman. One of the best tragedies written. Four men and two women. Scribner's.
- A Game of Chess*, by Goodman. Tense and effective. Two men. Stage Guild, Chicago. ✓
- A Game of Chess*, by Meyers. Three men and three women. Penn.
- The Gaol Gate*. Three roles, not too hard. French.
- The Girl in the Coffin*, by Dreiser. Love drama. Difficult, but good. Lane.
- The Glittering Gate*, by Dunsany. Two men. Kennerly. ✓
- The Glory of the Morning*, by Leonard. Romantic Indian drama for three men and two women. May be played out of doors. (In *Wisconsin Plays*.) Huebsch.
- The God of the Wood*, by Girardeau. Oriental fantasy for eight men and two women. One part comedy. Drama, June, 1920.
- The Golden Doom*, by Lord Dunsany. For ten men and one woman. Swartout.
- The Great Noontide*, by Kearney. Satire, not too hard. Four men and two women. with supers. Drama, January, 1921.
- The Green Coat*, by de Musset and Augier. Three men and one woman. French.
- The Groove*, by Middleton. Drama of relinquished hopes for two women. (In *Possession and Other One-Act Plays*.) French, and Holt.
- Happiness*, by Manners. One-Act arrangement of the longer play. Two men, and two women. Dodd, Mead.
- The Heart of Pierrot*, by Scott. Quaint fantasy for nine children. Drama, February, 1921.
- Her First Assignment*, by Bridgham. Ten women. Baker.
- The Hour Glass*, by Yeats. Four men and two women, with two children. Macmillan.
- Hunger*, by Pilot. Five men, can be played with six women. Little, Brown.
- Ile*, by O'Neill. Stark sea drama. Boni & Liveright.

- The Immortal Lure*. Four roles. Tragedy of Ancient India. *Poetry*. Doubleday, Page.
- Indian Summer*, by Meilhac and Halevy. Two men and two women. French.
- In Hospital*, by Dickinson. Very difficult, especially one man's part. (*In Wisconsin Plays*.) Three men and two women. Huebsch.
- Katherine Parr*, by Baring. Historical farce for one man and one woman. Houghton, Mifflin.
- The Law Suit*, by Benedix. Translation of the famous comedy; *Der Prozess*. Five men. French.
- The Legacy*, by Marivaux. High comedy of intrigue, for four men and two women. French.
- The Letters*, by Nathan. Burlesque. Knopf.
- The Lighting of the Torch*, by Buchanan. Story of the Pilgrims. Large cast. *Drama*, June, 1920.
- Lima Beans*, by Kreymbourg. Amusing farce for two men and one woman. Little, Brown.
- The Land of Heart's Desire*, by Yeats. French.
- The Little King*, by Bynner. Historical drama for five men and one woman. Kennerly.
- The Little Shepherdess*, by Rivoire. Pastoral. One man and two women. French.
- The Locked Chest*, by Masfield. Story of Iceland. Chance for effective setting. Five roles. Tense. Macmillan.
- The Lost Pleiad*, by Drasefield. For ten women. Sunwise Turn.
- The Maker of Dreams*, by Down. Fantasy for two men and one woman. French. (Also in Cohen, *One-Act Plays*. Harcourt, Brace.)
- The Man of Destiny*, by Shaw. Story of Napoleon. Can be set as desired. Four roles. Brentano.
- Manners and Modes*, by Cooke. (*In Dramatic Episodes*.) Nine women. Dramatic Publishing Co.
- The Man Who Married a Dumb Wife*, by Anatole France. Farce comedy requiring a large cast. Lane.
- Martha's Mourning*, by Hoffman. (*In Mayorga, Rep. One-Act Plays*.) Three women. Little, Brown.
- The Medicine Show*, by Walker. Comedy for three men. Stewart Kidd.
- The Melon Thief*, by Obata. Japanese poetic farce for two men. *Drama*, December, 1919. ✓
- Miss Tasse*, by Baker. For five women. Baker.
- Nero's Mother*. Good situation, effective staging. Lane.
- Nevertheless*, by Walker. Comedy for two men and one woman. Stewart & Kidd.
- Night at an Inn*, by Lord Dunsany. Tragedy for seven men. Sunwise Turn. (Also in Cohen, *One-Act Plays*. Harcourt, Brace.)

- No Smoking.* European farce. *Drama*, 1917.
- Oh! Pampinia*, by Rice. Comedy for five men and two women. Prize Mask and Bauble play. University of Illinois, 1920.
- On Bail*, by Middleton. Drama for two men and one woman. French.
- The Outcast*, by Strindberg. For two men. French.
- An Outsider.* For fourteen women. Baker.
- Over the Hills*, by Palmer. Three roles. *Smart Set*, 1915.
- Pawns*, by Wilde. Story of the war. Little, Brown.
- Poor John*, by Sierra. Drama for five men and five women. *Drama*, February, 1920.
- The Post Scriptum*, by Augier. For one man and two women. French.
- The Phoenix*, by Irving. Drama for two men and two women. French.
- Pot o' Broth*, by Yeats. Brentano.
- The Quay of Magic Things*, by Mosher. For five men and seven women. Not easy. *Drama*, February, 1920.
- The Queen's Enemies.* Spectacular Egyptian tragedy. Luce.
- The Queen's Hour*, by McCauley. Morality play for ten women. *Drama*, June, 1920..
- The Rebound*, by Picard. Social comedy for five men and two women. French.
- The Rider of Dreams*, by Torrence. Play for four negro characters, and a child. Good. MacMillan.
- Riders to the Sea*, by Synge. Difficult tragedy. Luce. (Also in Cohen, *One-Act Plays*. Harcourt, Brace.)
- The Rising of the Moon*, by Lady Gregory. (In *Seven Short Plays*.) For four men. French.
- Ryland*, by Stevens and Yerdman. Picturesque. (In Mayorga, *Rep. One-Act Plays*.) Little, Brown, and Stage Guild, Chicago.
- Sabotage*, by Valeros and d'Estoc. Serious drama for three men and two women. French.
- Sam Average*, by Mackaye. (In Mayorga, *Rep. One-Act Plays*.) Three men and one woman. Duffield, or Little, Brown.
- The Shadow of the Glen*, by Synge. Not too hard. Luce.
- Six Who Pass While the Lentils Boil*, by Walker. For seven men and three women. Stewart & Kidd, or Little, Brown.
- The Simoon*, by Strindberg. A tragedy of the desert. Tent scene, rather hard. Scribners.
- The Tabloid*, by Eckersley. Serious drama for three men. *Smart Set*.
- The Teeth of the Gift Horse*, by Cameron. Comedy for two men and four women. French.
- The Tents of the Arabs*, by Lord Dunsany. Five men and one woman. Luce.
- Three Pills in a Bottle*, by Field. Four men and three women, one boy. Brentano.
- The Tinker's Wedding*, by Synge. Irish Comedy, not difficult. Luce.

- Tradition*, by Middleton. Serious drama for one man and two women. Not too difficult. French. (Also in volume, *Tradition*, Holt.)
- Trifles*, by Glaspel. Rather stark rural drama. (In *Plays*.) Three men and two women. *Washington Square Plays*, also Shay.
- The Turtle Dove*, by Alison. Chinese fantasy for seven girls.
- The Twelve-Pound Look*, by Barrie. One man and two women. (In *Half-Hours*.) Scribners.
- The Unseen Host*, by Wilde. For three men. Little, Brown.
- The Very Naked Boy*, by Walker. For two men and one woman. (In *More Portmanteau Plays*.) Stewart & Kidd.
- The Wager*, by Giagosa. Italian poetic comedy for four men and one woman. French.
- Will o' the Wisp*, by Holman. For four girls. (In Mayorga, *Rep. One-Act Plays*.) Little, Brown.
- The Workhouse Ward*, by Lady Gregory. (In *Seven Short Plays*.) Two men and one woman. Putnams.

III. LONG PLAYS

A short list of good plays for an entire evening. To these many others may be added from the catalogues of the publishers. Only a very brief description is offered.

- The Admirable Crichton*, by Barrie. A very famous comedy. French.
- The Adventure of Lady Ursula*, Hope. Old English Comedy in four acts for twelve men and three women. French.
- Alice-Sit-by-the-Fire*, by Barrie. Delightful comedy in three acts for three men and six women. French, and Scribners.
- Allison Makes Hay*, by Helburn. War comedy in three acts for seven men and seven women. Baker.
- Arms and the Man*, by Shaw. French.
- Beau Brummel*, by Fitch. Comedy for eleven men and seven women. Four acts. French. (Also in Cohen, *Longer Plays by Modern Authors*. Harcourt, Brace.)
- The Big Idea*, by Thomas and Hamilton. Unusual comedy in three acts for seven men and four women. Two interiors. French.
- Candida*, Shaw. Three acts, for four men and two women. Brentano.
- The Climbers*, by Fitch. Social satire in four acts for twelve men and nine women. French.
- A Country Mouse*, by Law. Satire in three acts for six men and four women. Good for amateurs. French.
- The Fortune Hunter*, by Smith. A very successful comedy on the professional stage. Four acts, eleven men and three women. Three interior, one exterior. French.
- Green Stockings*, by Mason. One of Margaret Anglin's successes. Delightful comedy in three acts for seven men and five women. French.

- The Gypsy Trail*, by Housman. Charming romantic comedy of society in three acts for five men and four women. American Play Co.
- Her Own Money*, by Swan. Comedy drama in three acts for three men and four women. French.
- Her Own Way*, by Fitch. Social drama in four acts for five men and nine women. French.
- The Importance of Being Earnest*, by Wilde. Sure-fire comedy if done well. Three acts, five men and four women. One exterior, two interiors. French.
- In Chancery*, by Pinero. Farcical comedy in three acts for seven men and six women. Three interiors. French.
- The Liars*, by Jones. Comedy of manners. Four acts for ten men and six women. Four interiors. French.
- The Little Minister*, by Barrie. Well-known drama, in four acts, for eleven men and five women. Sanger and Jordan.
- The Man From Home*, Tarkington and Wilson. Wholesome American drama in four acts, for eleven men and three women. Three interiors, one exterior. Sanger & Jordan, or Harpers.
- The Marriage of Kitty*, by Lennox. Comedy in three acts for four men and three women. French.
- Mary Goes First*. Satire on manners in three acts and epilogue, for eight men and four women. French.
- Milestones*, by Arnold and Knobloch. English Drama. Not altogether impossible, but rather hard. Same setting, but using different furniture to represent periods of one generation apart. Three acts, nine men and six women. Doran.
- The Mollusc*, by Davies. Good, not too hard, though requires careful acting. Three acts, two men and two women. One interior. Baker.
- Mrs. Bumpstead-Leigh*, by Smith. Comedy in three acts for six men and six women. French.
- The Naked Truth*, by Paston and Maxwell. Farce in three acts for nine men and six women. One exterior, two interiors. French.
- Peg o' My Heart*, by Manners. Famous comedy. Three acts, five men and four women. French.
- The Prince Chap*, by Peple. Artistic comedy in three acts, for six men and six women. French.
- Secret Service*, by William Gillette. Military drama in four acts for sixteen men and five women. Two interiors. French.
- The Truth*, by Fitch. Drama in four acts. Needs very good acting. Five men and four women. Two interiors. French.
- The Twig of Thorn*, by Warren. Irish fairy play in two acts, for six men and seven women. Baker.
- The Tyranny of Tears*, by Chambers. Society comedy in four acts, for four men and three women. Baker.
- A Woman's Way*, by Buchanan. Society drama, comedy, in three acts.

Calls for two sets, can be played in one, by some minor changes. Seven men and six women. Doubleday, Page. (Drama League Series.)

Young America, by Ballard. Excellent comedy in three acts. Delightful humor and warm pathos. Needs a well-trained dog. Fifteen men and six women. French.

IV. EASIER LONG PLAYS

Below is a list of longer plays, described in the catalogues of French, Baker, Sanger and Jordan, and others, which can be produced by directors having less experience than might be required for some of the more difficult plays. In many of them the lines and the situations carry themselves. At the same time, they will be found to be effective in proportion to the work that is put on them. We shall not here attempt a full description, but suggest that the directors provide themselves with the catalogues and study them over carefully.

All-of-a-Sudden Peggy, by Denny. Well-known comedy for six men and five women. Three acts, two interiors. French.

An American Citizen, by Ryley. Comedy in four acts for eight men and six women. Three interiors and one exterior. French.

And Billy Disappeared, by Hare. Mystery comedy in three acts for five men and six women. One interior throughout. Baker.

A Bachelor's Romance, by Morton. Comedy in four acts for seven men and four women. Three interiors. French.

Brown of Harvard, by Young. Famous college drama in four acts for twenty men and four women. Settings rather difficult. French.

Brown's in Town, by Swan. Farcical comedy in three acts for five men and four women. One exterior, one interior. French.

Captain Kidd, Jr. Comedy in three acts for seven men and three women. Sanger and Jordan.

The Case of Rebellious Susan, by Jones. Comedy in three acts for ten men and four women. French.

Charley's Aunt, by Thomas. Farcical comedy in three acts, available in manuscript only. For six men and four women. Two interiors and one exterior. French.

Caught in the Rain, by Collier. Comedy in three acts for twelve men and eleven women. Sanger and Jordan.

Christopher Junior, by Ryley. Comedy in four acts for eight men and four women. Three interiors. A very good play, frequently done by amateurs. French.

Clover Farm, by Patten. Easy farce for eight men and three women. Three acts. Baker.

The College Widow, by George Ade. Comedy for fifteen men and ten women. Four acts. The play that made George Ade famous. Sanger and Jordan.

- The County Chairman*, by George Ade. Rural comedy drama in four acts for sixteen men and five women. Sanger and Jordan.
- Cupid at Vassar*, by Owen Davis. Comedy in four acts for four men and nine women. Can be played by all women. Two of the men's parts are eccentrics. Two interior, one exterior. French.
- Down East*, by Adams. Easy comedy for seven men and three women. Three acts. Baker.
- Fanny and the Servant Problem*, by Jerome. Comedy in four acts for five men and seventeen women. One interior throughout. Good. French.
- For One Night Only*, by Baker. Easy comedy in four acts for five men and four women. Baker.
- Held by the Enemy*, by William Gillette. Military Drama in four acts for fourteen men and three women. Not easy, but can be done. French.
- Her Lord and Master*, by Morton. Comedy in three acts for six men and five women. French.
- Her Own Money*, by Mark Swan. Comedy in four acts for three men and four women. Financial transactions between a husband and his wife make the theme of this charming play. It requires careful work, but it can be done. One interior, one exterior. French.
- Hurry, Hurry, Hurry*, by Arnold. Society drama in three acts for five men and four women. One interior. Making love and proposing by schedule are not the easiest things in the world. French.
- Little Mrs. Cummin*, by Pryce. Farce comedy in three acts for four men and five women. The theme of the eternal mother-in-law is the basis of this little play. One interior. French.
- Mrs. Temple's Telegram*, by Wyatt and Morris. Farce comedy in three acts for five men and four women. What happens when a man is out all night, even if he can't help it? Trying to get out of it by lying does not help—it is worse than the truth—as Temple found out. One interior. French.
- Mrs. Mainwaring's Management*, by Froome. Comedy in two acts for three men and four women. One interior. Three engaged couples at a week-end house-party are enough to start almost any kind of complication. French.
- Nothing but the Truth*, by Montgomery. Comedy in three acts. Can a man tell the absolute truth for twenty-four hours, even on a wager? It is likely to start something—and it did. Two interiors. French.
- Officer 666*, by MacHugh. Farce in three acts for seven men and three women. A straight American play with plenty of "pep" from start to finish. French.
- Our Wives*, by Krafft. Comedy in three acts for seven men and four women. Sanger and Jordan, or Baker.

- A Pair of Sixes*, by Peple. Comedy in three acts for eight men and four women. Good for amateurs, not at all hard. French.
- Peaceful Valley*, by Kidder. Drama in three acts for seven men and four women. A great success on the professional stage; can be done effectively by amateurs. French.
- The Private Secretary*, by Hawtrey. Farcical comedy in three acts for nine men and four women. A story of mistaken identity. Two interiors. French.
- The Professor's Love Story*, by Barrie. Comedy in three acts for seven men and five women. Sanger and Jordan.
- The Rivals*, by Sheridan. A famous old comedy in five acts for nine men and five women. Has been presented countless times with success. Baker.
- Robina in Search of a Husband*, by Jerome. Farce in four acts for eight men and four women. One interior. An interchange of identities on the part of a woman and her maid causes no end of trouble for the man in the case. French.
- Rose o' Plymouth Town*, by Dix and Sutherland. Charming colonial drama in three acts for four men and four women. A favorite with schools. Dramatic Publishing Co.
- School for Scandal*, by Sheridan. Another of Sheridan's famous old comedies. Has been played successfully for many years, and will long continue to be presented. Five acts, twelve men and four women. Baker.
- She Stoops to Conquer*, by Goldsmith. No introduction need be given to this very famous comedy. Five acts, fifteen men, four women. Baker.
- Stop Thief*, by Moore. Comedy for eight men and five women. Three acts. Very good for amateurs. French.
- Suzette*, by Moore. Farce in three acts for five men and four women. Baker.
- What Happened to Jones*, by Broadhurst. Farce in three acts for seven men and six women. A sure-fire hit. There are more complications in three acts than one could imagine. One interior. French.
- When a Feller Needs a Friend*, by McMullen. Easy comedy for five men and five women. Three acts. One interior. Baker.
- Why Smith Left Home*, by Broadhurst. Another farce which always makes a hit when presented right. Not hard, but must be done with plenty of go from the very first curtain to the final drop. Two interiors. One a double setting. French.

APPENDIX C

DEBATING

HOW TO CONDUCT SCHOOL DEBATES

Debating is a special kind of public speaking which needs special attention by itself. For high school students, debating has two particular uses; first, as a preparation for the combats of life, and secondly, as a form of school sport. The suggestions with respect to debating given in this appendix will apply to both of these activities, but more particularly to Debating as a school game.

DEBATING AS MATCHED PLAY

First of all, the thing to remember about Debating is that it is a kind of *matched play*. Two sides are chosen, and rules are laid down to insure that play will be as fair as possible; and then the two sides are permitted to come together in a combat of positions, ideas, information, and command of language. The fundamental problems in Debate are just exactly what they are in any other form of speaking, especially speaking in public; for Debating requires:

- (1) careful thought; keen observation, good memory, the possession of opinions, a working imagination, and, in particular, skill in reasoning;
- (2) a careful command of language; the ability to frame sentences with strength and vigor, and the power to use words clearly and forcefully;
- (3) a voice that carries the right meaning; with good range of pitch, a good change of pace, sufficient strength to fill an audience room, and a quality that is pleasing to the listeners;
- (4) an alert body that is under control at all times; which helps carry the meaning to the eyes of the audience.

CHOOSING DEBATERS

It is the matched-play phase of debate that needs especial attention in this appendix. In order to have matched play on good terms, it is obvious that there must be participants properly chosen. Within the high school this can be from members of a literary society, members of a class, or from the whole school. The principal consideration in choosing the combatants is to get the sides as evenly matched as possible. To make a good debate, there should be the same number of contestants on either side. The commonest number is three; but two on a side makes a good debate, and a debate can be carried on very effectively with one on a side. As a matter of fact, in great public struggles when open debates are held, the commonest form is one man pitted against one other; as in the great Lincoln-Douglas debates, and recently in the debate between President Lowell and Senator Lodge on the League of Nations.

A convenient program for choosing debaters is this:

- (1) Call for candidates.
- (2) Assign to them some general proposition for discussion; as "America must take a larger part in world affairs," or "The nations should disarm," or better, some current issue of the day.
- (3) Instruct them all to appear at a certain time and place, prepared to give a three- or four-minute speech on either side of this proposition.
- (4) Have the first try-out a test of speaking ability solely.
- (5) Judge the contestants strictly on this basis; those who are poor speakers should not be carried over, while those who can speak well should be continued in the debating squad. If you wish to choose one team of three, choose six at the speaking trial; if you wish to choose two teams of three each, choose twelve.
- (6) Then draw lots determining in what position and on which side of the question each shall speak for the final *debating* try-out. For example, drop slips of paper in a hat marked "first affirmative," "third negative," "second negative," "third affirmative," etc., and have the contestants draw. When you have done this, the two teams for the final try-out are all made up, as each man is assigned to a definite place.
- (7) In the final try-out, allow each speaker five minutes for main speech, and four minutes for rebuttal. The test in

this case should be on the ability to *debate*; that is to say, on the ability to *meet the opponent's argument*; to build up his own case, to overthrow his opponent, and to defend himself.

One very important point to consider is the ability of the contestant to *adapt* himself to what has actually been expressed on the floor. If in the final try-out the debaters are judged upon their ability as debaters, having already passed a test as to their speaking ability, a fair assurance is given that they can handle themselves on the floor when the time comes for the actual contest.

Assuming that there are three men on the debating team, the arrangement for speaking is fairly well accepted now according to the following principles. The *first speaker* should be one who is sure to be easily heard, of pleasant voice, of easy manners and actions, and one not at a loss to put his ideas into words. First impressions are always important, and the first speech should go to a man who makes a good impression before an audience. If he is on the affirmative, his speech is ordinarily all committed to memory. Therefore his ability as a *speaker*, more than as a debater, is important in placing him first. The second speaker should be one who can work his way through a more or less intricate argument. Ordinarily the *second speech* in the debate must carry the burden of the *arguing*. He must present a good deal of material, must show its relation one part to another, must point out how his case differs from his opponent's case, must fill his speech with *facts* of all kinds. If there is a man who can do this particularly well, he should be given this place. The *third speaker* ordinarily is the captain of the team; the one of greatest experience, and the one most sure of keeping his head in a tight situation. If, in addition to being cool and balanced and skillful, he is a good speaker, so much the better. He should be ready at rebuttal, knowing just wherein lies the strength of his opponents' statements, and knowing what to use to meet them.

Summarizing this; the first speaker must be acceptable as a speaker, the second as an arguer, and the third as one to keep his head and meet points as they have been presented.

THE PROPOSITION FOR THE DEBATE

Of course it is understood that only a *proposition* may be debated; that is, only a *declarative sentence*. Two teams cannot successfully debate a topic like World's Peace, or A High Tariff. So, obviously

the beginning of a debate is a *proposition*, which one side upholds and which the other side attacks.

There are definite rules for choosing propositions. They can be stated very briefly as follows:

1. Choose a Proposition so worded as to give two equal sides.
2. Make it a question of present day interest.
3. Study the wording of it carefully to see that there are no ambiguous terms.
4. Make it as concise as possible.
5. Use only such subjects and such propositions as are not yet settled, and are not likely to be settled by the time of the debate.
6. Choose such propositions that the affirmative will always be in a position of demanding a change or of broaching something not already accepted generally.

STUDYING THE PROPOSITION

THE BRIEF

When this proposition has been chosen and accepted for the debate, the debater should study it with very great care to see just what it means, just what *every term* in it means, and wherein there are points of strength and dangers of pitfalls to his side.

The best way to find out what there is in the question for your side—or, as far as that is concerned, for both sides—is to make that type of *digest* of the case known as a *brief*. Assume that you are on the affirmative side of the question, "The United States should take the lead in organizing the nations of the Americas into a Pan-American federation for defense and trade." The steps in testing the material to *find out what it is worth* on this question, are:

1. **Definition of terms.** Study *every phrase and word* in the sentence to know exactly what it means. Be prepared to defend whatever construction you place upon any term in the proposition. Look up terms in the dictionary or encyclopedias or any such source if necessary. But be sure to know just exactly what you propose to say each term means in case you are questioned.

EXERCISES IN DEFINING TERMS

A. In the Proposition given in the second paragraph above, select the terms that need defining and give a proper definition for each.

B. Hand in definitions of the several terms in the following propositions:

Example: The United States should cancel the war debts of her allies.
 "The United States" means the government of the United States by act of Congress and the sanction of the President.

"Should" implies something of a moral obligation, as of the strong to the weaker, but more of an obligation based upon economic and political advantage.

"Cancel" means to forgive entirely and at once without making reservations, such as agreeing to cancel twenty years hence *in case* Europe does thus and so.

"War debts" means the money loaned by the United States government to other nations.

"Allies" must mean *associates*, as technically America had no real allies in the Great War; she had only associates. It would be well here to specify England, France, Italy, Belgium, and Russia: as there were over twenty-five "associates."

(1) *Capital punishment/should be abolished/by law/in the United States.*

(2) *The United States/should grant/complete independence/to The Philippines.*

(3) *The Interstate Commerce Commission/should be allowed/to fix/all railway rates.*

(4) *Cuba/should be annexed/to the United States.* (Study the kind of "should" involved here.)

(5) *The President of the United States/should be elected/by direct popular vote.*

(6) *The Democratic Party/is needed/for our political security.*

(7) *Corporation stock/should be taxed/in the same way as/corporation dividends.*

(8) *Every state/should have/an income tax/in addition to/present federal income taxes.*

(9) *The veterans of the World War/should unite/in one veteran's Association or union.*

(10) *The railways/of the country/were better managed/under government control/during the war/than by private management/in the post-war period.*

(11) *A sales tax/is unfair/to the mass of the people.*

(12) *Political parties/should be brought/more under governmental control.*

(13) *Labor unions/have become/an industrial necessity.*

(14) *The solution/of the negro problem/lies in the distribution/of Negroes/throughout the nation.*

(15) *National party labels/should not be allowed/in municipal elections.*

2. Concede Common Ground. *Concede common ground and irrefutable points of the opposition.* One of the mistakes commonly made by youthful debaters is to go charging head-on against a fact

that is irresistibly against their contention. Some young people are so constituted that it hurts them to concede that the other side can in any way be in the right; and so they go ramming away against a stone wall of fact in an endeavor that serves only to leave them crushed and bleeding. The only sensible thing to do is to look over your case and your opponent's case and decide just what you cannot answer and just what you can meet squarely. Having decided what is positively his and not yours, then let him have it if it will do him any good.

Be sure to know just what really is common ground, facts so indisputable that both sides will concede that they are true. One of the most unfortunate things that can happen in a debate is to see a gallant young advocate insisting that black is white or white is yellow. It is done altogether too often; for young debaters will not always take pains to analyze their proposition and their material to find out what facts must be conceded by both sides.

3. Finding the Issues. A dispute always arises in what is called an issue. When you debate, it is not enough just to talk about something; there are certain things that need to be said much more than anything else. These things grow out of *the issues*. An issue is *always a question*; that is to say, when you are thinking in issues, you should always end with a question mark. So, in trying to find the issues, find first what are the *most sensible questions* to ask in order to bring out the strong points of your side or of your opponent's side. On the proposition stated above, concerning Pan-American Federation, one could ask questions like these:

- (a) Why has there never been a league of American nations?
- (b) Would a league of American nations ultimately bring one language?
- (c) Would we have to have a common president for such a league?

But anyone of judgment can see at a glance that these are really not the vital questions to be raised when somebody mentions the above proposition. Other questions can easily be found which are much more to the point:

- (1) Have we enough common ground among American nations for a union of any kind?
- (2) Would any good come of such a union?
- (3) Can we expect South American nations to take part on equal terms with the United States and Canada?
- (4) Is there anything really beneficial to be gained by such a union?

These questions seem to *need answering* before you can say either that we should or should not have such a federation.

An issue should be a question to which the affirmative can say in general, Yes; and the negative can say in general, No. Yet, not always is it necessary for the affirmative to give a flat Yes, and the negative a flat No; but their attitudes should be practically opposite. When you have found the really important questions, so that the affirmative can accept in general and the negative deny in general, then you have found the real *causes of debate*, and have made a beginning toward your outline and your speeches.

The five questions above lead to Contentions in the following replies given by each side:

To Issue 1:

Affirmative:

There are political and economic matters in common sufficiently important to warrant a league.

Negative:

The nations of America have never been friendly enough to agree on any important matter.

To Issue 2:

Affirmative:

Such a union would promote friendship and mutual understanding.

Negative:

The good would be so slight that it would not be worth the effort it would require.

To Issue 3:

Affirmative:

South America is showing a more receptive spirit than ever before.

Negative:

South America has always been suspicious of North America and always will be.

To Issue 4:

Affirmative:

Many benefits will come from this League.

Negative:

No permanent and valuable benefits can be expected.

EXERCISES

1. Criticise the following development of Issues and Contentions: Do you approve all the steps? Can you improve the selection or wording of the Contentions? Are the best Issues selected from the questions asked?

PROPOSITION: At least one year of Latin should be taken by every high school pupil.

Typical questions raised are: Will it help me in after life? Will it help me understand English any better? Will I like it? Will it take too much time and effort? Can I learn to talk it? Shall I ever read Latin extensively? Is it of value to all pupils?

Which of these are best for finding the Contentions in a debate? The following issues seem most valuable:

1. Will it enable me to understand or use English any better?
2. Will it help me in after life?
3. Will it take too much time and effort?
4. Is it of value to all pupils?

CONTENTIONS

To Issue 1: *Affirmative*: The study of Latin will improve your understanding of grammar and your choice of words.

Negative: The study of Latin will not improve your English any more than an equal amount of time spent on English.

To Issue 2: *Affirmative*: It will enrich your reading in all your after life.

Negative: One year of Latin will be almost entirely forgotten in after life.

To Issue 3: *Affirmative*: Latin pays for all the effort it gives.

Negative: Latin study is wasteful in the amount of time needed for any worth-while progress.

To Issue 4: *Affirmative*: There is some value for all pupils in the study of Latin.

Negative: Some pupils will get nothing from it.

2. From the following Propositions: (a) Find the three questions most valuable for stating Issues and developing Contentions. (b) Change these Issues into carefully worded *Contentions* for both the affirmative and negative sides.

- (1) The governor of this state deserves reelection.
- (2) Industrial courts are the solution of the labor problem.
- (3) This school needs a new building devoted to gymnasium purposes.
- (4) The "third murderer" was Macbeth himself.
- (5) Charles Lamb is more to be pitied than envied.

- (6) The soil in this part of the state needs new farming methods.
 - (7) The business men of this county are unprogressive.
 - (8) Everybody should study chemistry.
 - (9) Our chances for winning the championship are better than ever.
 - (10) The present (or recent) session of Congress is achieving little of value to the country.
3. State other Propositions, drawn from current political and social problems; then find the Issues and state the Contentions most valuable for each side.

DIVIDING THE QUESTION

As soon as you have found the issues on each side, divide the question into parts. In the question of Pan-American federation above the affirmative might have sub-propositions something like these:

1. The nations of America have enough in common to make a federation for mutual protection desirable.
2. The new civic consciousness of the age makes certain that a federation would work successfully.
3. The evidence indicates that these nations will grow closer together rather than farther apart, and that such a union will be beneficial to all concerned.

"BRIEF PROPER"

Analyzing the Arguments. Now comes what is known as the *brief proper*. This is a more simple matter than is sometimes suspected. With your three or four main propositions selected, the task is now to find out *how far you can go* in arguing that these declarations or assertions are justifiable. A Brief offers a method for *testing the validity of the argument*. There are two very simple tests; these are given here without any great elaboration, in the assumption that if they are followed closely, the debater of ordinary intelligence can tell *whether or not he is telling the truth*.

Test 1. Give *reasons* why you think your proposition is true. The test of whether these reasons are correct and justifiable is to *answer the question, How do you know?* Thus, if you have said that the nations of America need to coöperate more closely, then it is a fair question to ask you, How do you know they should? You reply by giving reasons, (1) because they were on the same side in the Great War, (2) because their trade relations are better than they

used to be, (3) because the South American states now understand that the United States is actuated by a spirit of generosity. So the first test is to see whether or not you are *really* answering the question, How do you know?

Test 2. The second test is to ascertain whether the reasons you give are connected with the proposition by the conjunction *because*, or *since*, or *for*. If you connect a point with the *reason that defends it* in such a way that the use of the conjunction *because* makes sense, then you are reasoning logically, and are bringing forth good evidence.

These tests can be applied backwards, as follows: read *upwards* on your brief and the evidence ought to be connected with the main point with a *therefore*, or *hence*, or *consequently*. Also in reading upward your points should be continually answering the question, *What of it?*

These four tests will tell you when you are using argument in a proper logical manner. Herein is the main value of the brief; to show you, the debater, *for your own benefit* whether or not you are talking sense and speaking the truth. For, once you have made a brief in the proper fashion, you can then go ahead boldly knowing that you understand just what relation any one fact bears to the whole question at issue. The chief value of the brief is not so much as an outline, as in *giving the debater* assurance that he is on the track of truth and can stay on that track as long as he follows his brief.

EXERCISES IN BRIEFING

The following shows how a Contention is developed into Brief form. Using the list of Contentions at the close of this section of a Brief, make similar developments.

Contention I. The nations of America have enough in common to make a federation for mutual protection desirable; for ("How do you know?")

A. As democracies they seek protection from imperialistic aggressions; for

1. They do not wish to be made subject to European or Asiatic powers; for

(a) They have protested against such aggressions in the past.

(b) They desire their independence to be permanent.

2. They wish to avoid dominance by any of their own number; for

- (a) Mexico and Canada do not wish to be dominated by the United States.
 - (b) The Central American States do not wish to be dominated by the United States or Mexico: As shown by the action of Nicaragua and Costa Rica in recent disputes.
 - (c) The states of South America resent any intervention from other states: As shown by disputes between Chili and Peru, Chili and Bolivia, Columbia and Panama, Paraguay and Brazil.
3. They have all at some time broken away from European powers.
 4. Their economic interests are alike: for
 - (a) They need each other's products.
 - (b) They are near enough to make trade economical.
 - (c) They can profit by each other's prosperity; for
 - (1) Trade conditions in one country are inevitably affected by trade conditions in the others; for
 - (a) One cannot sell if others cannot buy,
 - (b) And one cannot buy from those who have nothing to sell.

LIST OF CONTENTIONS FOR BRIEFING: (See pp. 387-389.)

1. The study of Latin will improve your understanding of grammar and your choice of words.
2. Some pupils get nothing from the study of Latin.
3. The study of Latin will enrich one's reading throughout life.
4. Our governor has served all classes of people adequately.
5. Labor courts have been a failure in Kansas.
6. Our gymnasium facilities are now inadequate.
7. Macbeth had reason to distrust the two murderers he had hired.
8. Charles Lamb's speech defect made him a pitiable character.
9. Farmers in this county do not use the proper system of rotation of crops.
10. Our merchants do not treat farmers with enough consideration.
11. Chemistry teaches facts that are of value to any man.
12. Our team has the advantage over —.
13. The present Congress has wasted time.

ADVICE FOR THE ACTUAL DEBATE

1. **Organize the Debate Around one Central Point.** The whole debate will go better if both sides center their arguments and everything they say into one central "*case*." This means that a team

should have one main, central, dominating, reason for its side of the question. In the matter of a union of American states, the affirmative could take as its *central position*, around which its argument would rally, "The solution of the world's problems is found in the Western Hemisphere." Or the negative could center its case around the contention, "American union is a beautiful dream, but it will not work."

Now each of these points is big enough and broad enough to occupy the full time of the evening's debate; and if each team can center its argument around such a *case*, it will be easier for the debaters to keep on the track, will be more interesting for the audience, and easier for judges—if any are present—to come to an intelligent decision. *One of the first things* that should be done in a debate is to decide on what this general stand shall be, and then to state it in a proposition or a few propositions that can be called your "case." It is at this point that some of the finest strategy of debate takes place. The team, with its counsellors, which can do this thing best, begins the debate with a great advantage over a team that does not do the same thing. There is advantage in spending some little time deciding what the *central point* of your debate will be.

2. Be Clear at All Times. One of the most important things in debating is to make sure that your audience knows just what point you think you are talking about. Now in taking up a point, always tell your audience that you are taking it up. Then fulfill your promise. As you develop your point, be free with expressions which show that you know what you are talking about and just what point it is you are discussing. When you are through with it, sum it up and tell the audience what you think you have accomplished by making such a point. As one man has put it, "Tell your audience what you are going to do, then tell them you are doing it, and after you are through tell them that you have done it."

If you are debating for a decision, nothing will commend you more to the judges than this disclosure that *you* know what you are talking about. Clearness is valuable also in that the judges know at all times what they are judging and can evaluate what you say, because you have made clear to them what you are trying to point out. If you do not do this, the judges will be muddled and may easily give a decision that will be wholly out of keeping with the tenor and trend of the debate. Probably most of the unwise decisions come because the debaters have not been clear in all their statements.

3. Attach Your Arguments to What Your Opponents have Actually Said. One of the most painful things that can happen in debate is to have a youthful contender take the floor and accuse the other team of saying things that they have never mentioned. This happens so many times that a number of good people become dissatisfied with school debate, always fearing to hear this sort of thing. By no means does it have to happen. The debater who will stand on the platform and say that the opponents have said thus and so when they have said nothing of the kind, only makes himself look silly. A debater ought to have ears that hear correctly; then if he will only listen to what his opponents say and not sit there frightened to death or glorying in his own greatness, he can understand the language of his opponents, can tell what they have actually said, and then can use his intelligence in avoiding this most painful error.

This method of adaptation goes even farther. If a debater preceding you has spoken of a subject on which you expected to speak, by all means as you come to that part of your argument make allusion to what he has said; show to the audience that you know that he mentioned it, and that you are not under the impression that it is being mentioned for the first time. This is what makes a debate really a debate instead of a series of six or four or any number of mere committed declamations. There is no debate unless there is this *adaptation*, this interlocking, this clash, grapple, and wrestle.

4. Quote opponents accurately. In stating what your opponent has said, by all means quote him fairly. Many youthful debaters think that they are gaining a point by trying to pervert the wording of an opponent. Nothing could be more destructive of their hopes. Auditors and listeners are not so keenly wrought up about the question as they are, and still retain their judgments of right and wrong. Nothing offends them more, probably, than to hear a debater assert that an opponent said thus and so, when what he said was quite a different matter. The one way to safeguard yourself on this is to *take down precisely* the wording of what your opponent said. Have your pencil and blank cards ready, and when he starts saying something you know will be important, write it down *word for word*. Many a debate has been lost because the judges knew that a debater had not quoted an opponent fairly.

5. Summaries. It is a great help to the audience to know just exactly what stage the debate happens to have reached at any

given moment. So, one of the first things that every debater can profitably do is to state how he thinks the two cases stand. He should tell what his opponents have done, and then what his colleagues have done to the opponents. If he does this honestly and with judgment, he helps his side considerably. He will find it of an advantage in doing this to speak in terms of the *case* of each side. He knows what his own general position is, and he should early discover the general position of his opponents. In telling the audience, then, to what situation the debate has come, he will do well to do so in terms of the *general contention* of each side. This helps clarify the audience's mind, and keeps them from being confused.

REBUTTAL

The very essence of debate is the ability to *answer back* an opponent, fairly and competently. So a few points of advice on rebuttal are worth giving.

1. Answer with your whole case. Whenever you feel occasion to reply to an opponent, *state his point* and state the objection to it; but above all things else show how it relates to the whole case. If your opponent has brought up evidence in the matter of American Federation to show that Mexico is a thorn in the flesh, your answer to that will not be worth much unless you show how it bears upon the *general case* of your side; as suggested above, the "case" is, "the Federation of American nations is the hope of peace for the whole world." Answer by showing the relation of this to his argument.

2. Do not merely peck at the arguments of your opponent. Young debaters are likely to make the mistake of just answering a lot of minor points, laying down one card after the other, "proving" such and such statements of the opponents incorrect. Mere answering back is not rebuttal; especially in a debate where you wish your *team* to be judged the better. The most effective way always is to answer their case with the points that you have in hand. In so far as they make statements to which you do not agree, point out the incorrectness of those statements, but always point out at the same time the relation of your argument to the whole case.

3. State clearly what point you are refuting. In refuting a point of the opposite side be sure to state that point, not only honestly, but clearly. Then state just exactly what your objection to it is, and indicate and produce your evidence whereby you base your opposition. When you have made clear to the audience why the

opponent's contention is not sound, state what you think you have done to his argument by your refutation. For example, if a man has brought up a citation of authority that has been quoted incorrectly or insufficiently, you might say in a polite way after you have read enough of the quotation to show his errors, that you "feel sure that the testimony of this authority will not be brought out against your side of the case again this evening." Or in case he has mentioned only a few facts about a certain point and you have shown more facts and better, you might say, as you are winding up that argument, something like this, "Unless the opposition can bring forth still further evidence on this point, we feel sure that such evidence as has been produced argues for our side of the question."

6. Facts on cards for rebuttal. The rebuttal is most likely to be a genuine adapting to your opponent's argument when you do not have it committed to memory and when you bring up only what applies to the debate as it has taken place. The best way to make sure of this is to have all of your points and arguments on *separate* cards. Then when an opponent has brought up a point, set aside the card with which you answer that, and take it on the platform for your rebuttal speech. Do not fear that audiences will object to seeing young debaters reading from cards or talking with an occasional glance at a card; they rather like it. If they have the assurance that a young person is speaking "by the card"—which means that he is speaking from known information and not from mere guessing—they are assured of his honesty and carefulness.

It is well to put all *quotations* on cards; it guarantees you against misquoting, and it assures the audience that you are trying to be accurate. Of course it is advisable not to let the cards get between you and the audience; do not forget that you are talking to the audience and not to the cards. There is a way of using a sheet of paper or a card or a book so that you can get the information from it and still not seem to address your remarks to the card instead of to the audience.

7. Answer the points on which your opponent has scored. A young debater is bound to be faced with the question, Which of all the points my opponent raised shall I answer? You cannot possibly answer them all, so naturally you face an issue in selection. On what basis shall you select? The answer is found in this: Reply first of all to those points with which your opponent *has obviously scored*, with which he has very evidently *made a hit*. If you are sure that a certain shot of his has missed the mark and has gone

more or less wide, do not let it worry you. But if you feel that he has really *said something* that has hit the target, that has impressed the audience as sound and effective, then by all means select that first for a refutation. This is a very simple rule; though not necessarily easy to follow in the heat and excitement of a debate. You must use judgment in deciding when your opponent has hurt you; then having determined this, bring the brunt of your rebuttal upon that point. If his point is so good that it cannot be answered, you should have found a way at the beginning of the debate of conceding that point. There are only two things to do in such a case: (1) Concede the point and show that despite this there is enough left on your side, or (2) meet it head-on and overthrow it. If you will follow these rules, you will not indulge in that rather painful process—painful to the audience—of merely “pecking at” your opponent by a lot of insignificant answers to statements which themselves are not important.

8. **Summarizing the debate.** The last speaker on each side should summarize the debate for his side. This means that he should review his own *case*, evaluate the *case* of his opponent; then tell what each side has done to the case of the other, and give his opinion on how the debate stands at his conclusion. This can be done in about one minute. Do it clearly, pointedly and honestly.

DELIVERY IN DEBATE

1. **Speak distinctly.** If you have made a good case and have a good argument and have put it together well, then speak distinctly and let the audience get clearly what you have to say.

2. **Speak with Vigor.** In debate a speaker should not mumble or seem to be talking to himself or to the front row. Let him speak with enough energy and vigor so that the person on the back row can see and hear him clearly. Let him “project” his voice out into the audience. By the same principle he should of course not shout or rasp. Some young speakers get the idea that the way to make an argument look good, is to shout it at the top of their voices. Hardly; make it clear and distinct and *forceful enough* to show that you are in earnest. Anything more than this is superfluous.

3. **Use your body with freedom.** One difficulty with many school debates is that the debaters look like so many wooden men. They stand there in one place and just spout what they have already learned. This is hardly debating; it certainly is not good public speaking. Go back to your lessons in how to handle your body,

Chapter III, and remember while debating that one of the most convincing things you can do is to *look the part* of a man trying to tell the truth to an intelligent audience. This can hardly be emphasized too much.

4. **Memorizing.** The first speaker on the affirmative may memorize his whole speech. Each of the other speakers will undoubtedly find passages that he will wish to memorize. But beware of just standing up and declaiming what is stored in memory. This is not debate; it lacks the essential element of *adaptation* and of *wrestling* with your opponent. Yet there is great value in *memorizing important details* which you wish to be sure not to misquote or to misstate.

There is no set rule for this; a wise debater will ultimately find the balance between memorization and adaptation, and will spare himself the ignominy of either acting like an animated phonograph or a careless wrangler, misstating his opponents, misquoting his authority, and telling things that are not so. The best debating, however, is from a mind well prepared and stocked with facts, which get into words by a good choice of language chosen in the heat of the moment, and adapted to the situation as it actually is. That is, the best debating is that kind of speaking known as the *Extempore*.

JUDGING DEBATE

What constitutes a good judge of debate? Chiefly he must know what debating is aimed to accomplish. He must know first of all that the debaters are not trying to settle the question: they have purposely chosen one that has two supposedly even sides: they want it to be as good for one team as for the other. Accordingly, the judge is asked only to decide which of two teams *debates better* than the other. He is to tell which *plays the game of debating* in the superior fashion.

The points that reveal this superiority best are:

1. The ability of the teams to make a "case," a unified, consistent stand that can be defended from the start to the finish.
2. A knowledge of accurate and specific facts that support this case.
3. The ability to adapt their case to that of their opponents and to adapt to their own case the arguments of the opponents.
4. The ability to recognize and meet the strong points made

against their case, focussing on the important and ignoring the unimportant.

5. Effectiveness in speaking: distinctness, variety, earnestness, pleasantness, and expressiveness of voice and action.

6. Courtesy and fairness to opponents and audience.

There is no fixed way of giving to these any relative weights; each judge must be allowed to decide for himself which of these he regards as most significant in the particular debate he is judging.

A sample ballot could be made from the above statement of six points with the following form at the bottom:

“On the basis of these points I consider that the superior debating was done by the team from ———— representing the ———— side of the question.

My reasons for this decision are:

”

PROPOSITIONS FOR INTERSCHOOL DEBATES

The best Propositions in any given year must be got from the political, economic, social, and international problems of the day. They must be made up from information gleaned in the daily papers and the weekly journals. They can be made fresh from the latest happenings by following the rules given at the beginning of this appendix.

At the time this Appendix is written the following Propositions are timely, interesting, and evenly divided:

1. The United States should recognize the Soviet Government of Russia.
2. The peace of the Pacific is dependent upon the territorial integrity of China.
3. The United States should cancel her war loans to her associates in the Great War.
4. Congress should pass the adjusted compensation act for veterans of the World War.
5. Germany and Russia should be admitted to the councils of the nations.
6. Japanese should be excluded from the United States on the same terms as those of the Chinese Exclusion Act.

7. Every state in the union should have an industrial court on the pattern of the Kansas Industrial Court.
8. The closed shop is justifiable.
9. A sales tax should be levied in the United States.
10. The Republican Congress of 1921-22 has been more active and useful than the Democratic Congress of 1917-18.
11. The United States should keep out of all alliances with European countries.
12. The United States should join the League of Nations.
13. Prosperity cannot return to the United States until Europe is given financial assistance by American capital.
14. German reparations levies should be greatly decreased.
15. The submarine should be abolished from naval warfare.
16. Organized labor must enter politics to protect itself.
17. The "agrarian bloc" in Congress is justifiable.
18. Organized capital is more inimical to society than organized labor.
19. Federal control of education is dangerous.
20. Speculation in grain futures should be prohibited by law.

GENERAL EXERCISES IN DEBATING

1. Team debating in class.

- a. Select the Propositions to be debated. (See lists on pp. 397 and 398.)
- b. Assign members of the class to places on the respective sides of these propositions, with the understanding that each side is to work together as a team.
- c. Have each team make a bibliography of the material on its side of the question.
- d. Hold meetings of each team to make out a "case;" that is, a condensed statement of its stand, a sentence or two that states the strongest and most nearly irrefutable general reason for their position.
- e. Require a brief from each team, analyzing the whole body of argument.
- f. Divide the "case" into as many parts as there are speakers on a side.
- g. Prepare speeches: either by writing out in full or by mastering the matter on cards for extempore speaking.
- h. Hold practice sessions for delivering the speeches.
- i. Prepare cards for rebuttal.
- j. Practice speaking from rebuttal cards.
- k. Hold the debate before the class on the appointed day.

2. Drill in presenting a debate point.

- a. Write on cards the data for supporting your point.

Statement of the point.

Summary of evidence to support it, including citations to authorities.

What the point proves or establishes.

- b. In delivering the argument, use this sequence:

State your point.

Use your evidence, showing how it applies.

Make clear what you have accomplished.

- As: "I next propose to show that the railways have not tried to economize since the war.

First, ...

Second, ...

Third, ...

Thus we see that a great cause of high railroad rates is a spirit of post-war extravagance, making clear our contention that it is unfair to charge government ownership with failure during the war."

- c. Make lists of contentions on current issues, or on any given in this book, and practise delivering them in the above way.

3. Drill in the method of rebuttal.

Assume that an opponent has made an argument you wish to refute. Use the following scheme:

- a. State his argument fairly.

- b. Show, by reference to your own case, wherein he has overlooked something important, ignored something, misstated a quotation or an opponent, contradicted himself, or failed to understand the significance of what he or you have said.

- c. Then show how your refutation has affected both your own case and his.

4. Drill in conceding matter to an opponent.

- a. Select a Contention of any kind.

- b. Study it to see how much of it belongs fairly to an opponent.

- c. State your contention as to your opponent's argument. As (briefly): "In arguing for a state constabulary we recognize that we encounter the unyielding opposition of organized labor. We are fully aware that labor has consistently opposed state police, that they call them 'Cossacks,' and also cite instances in certain states where the constabulary have interfered with the right of free speech and have invaded private property and private rights, etc., etc. But we propose to show that the particular measure we are advocating is safeguarded against any such unwarranted usurpation.

Our type of state police will"

5 Drill in stating common ground.

- a. State your position, or argument.
- b. Show what facts are common ground.
- c. Show what is *left* for your side.

As: "In arguing that the United States should cancel the debts of her allies in the late war, we must recognize first of all that certain obvious acts are not under dispute in this debate. We know that after a great war there is inevitably a great amount of unrest, turmoil, and sudden change of feeling. We know also that the feelings of brotherhood and mutual helpfulness of war days have given place to a measure of suspicion and jealousy. We recognize that the forgiving of debts in such a case as this is much more than a matter of generous sentiment, that it is a matter of finance, business, international politics, and of strategy. Knowing these facts we still contend that"

BOOKS ON DEBATING

- A Manual of Debate and Oral Discussion*, by J. M. O'Neill. Century.
- The Fundamentals of Argumentation and Debate*, by J. Walter Reeves. Heath.
- The Elements of Debating*, L. S. Lyon. University of Chicago Press.

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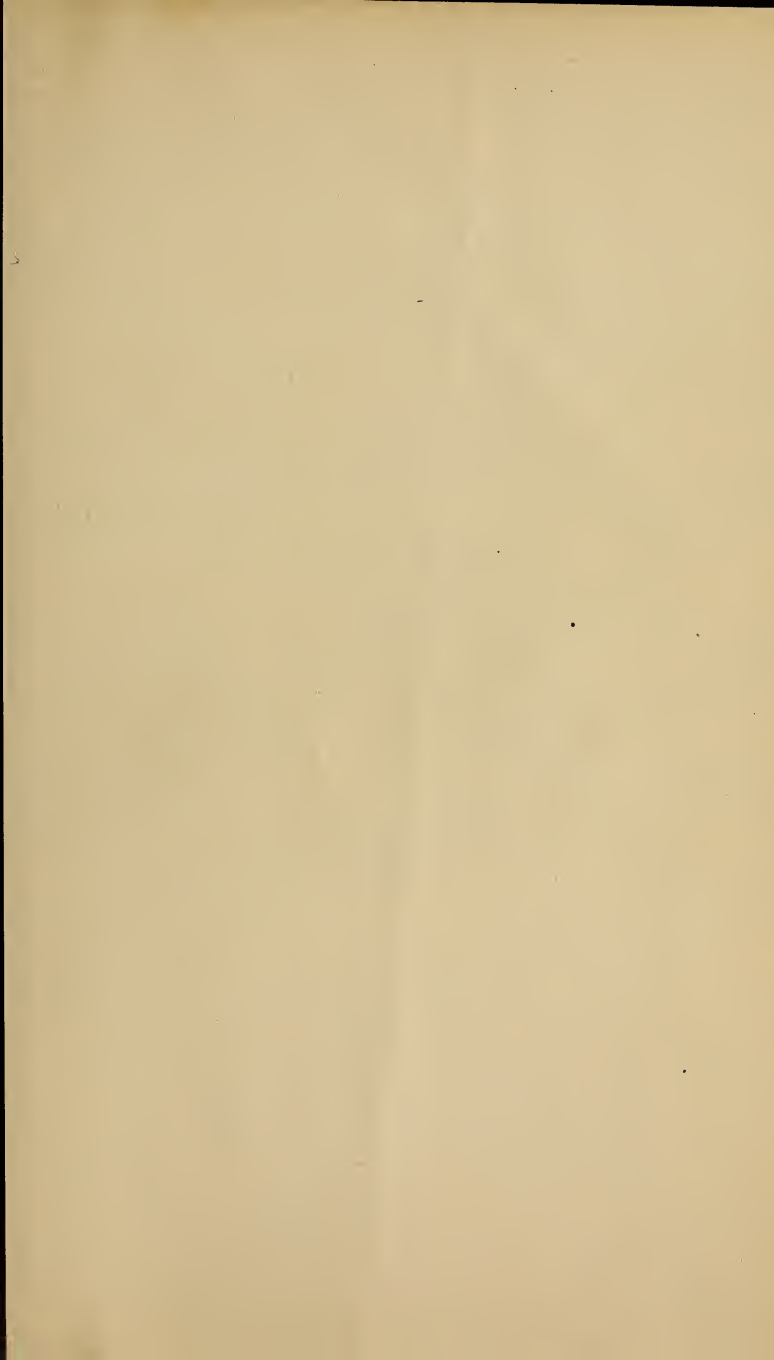
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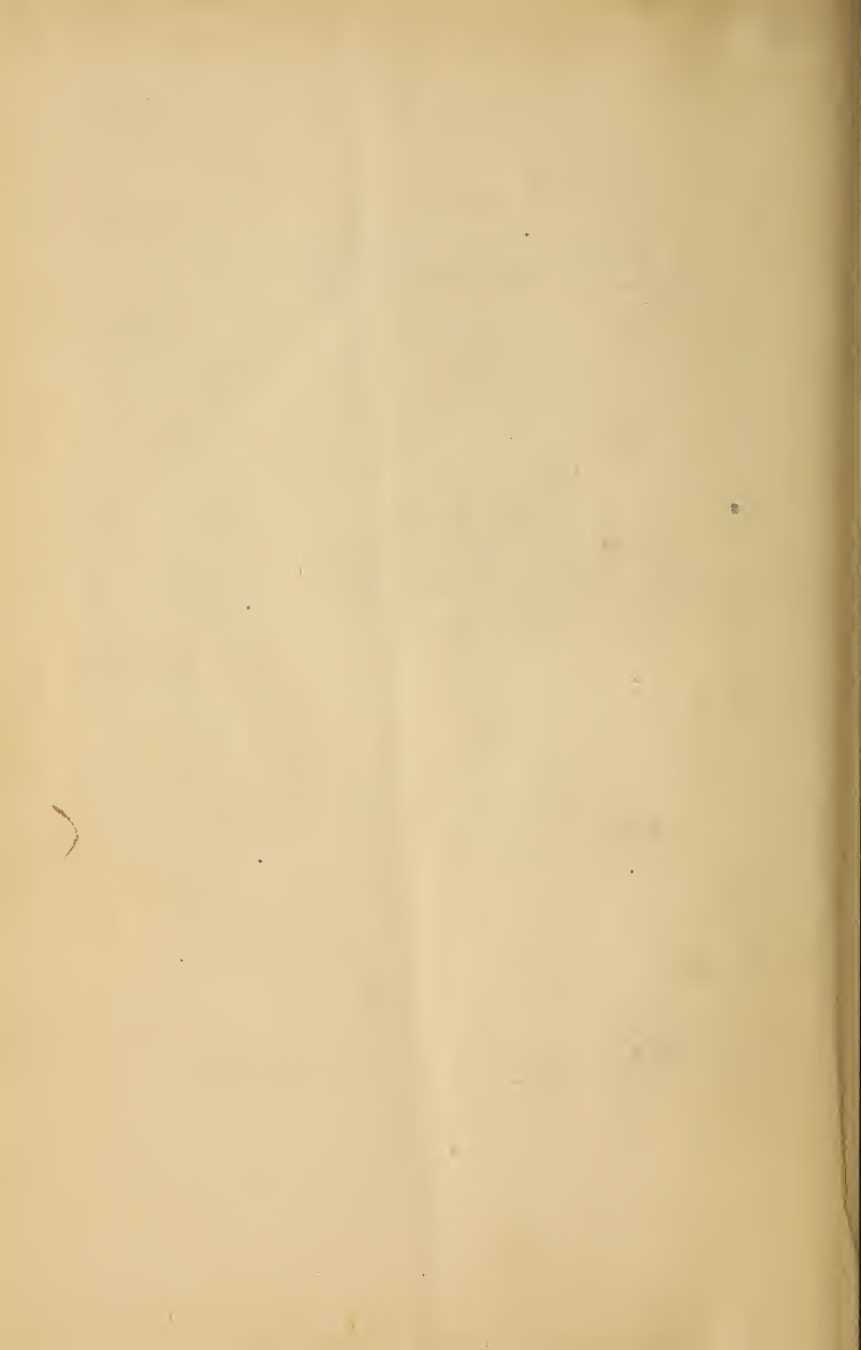
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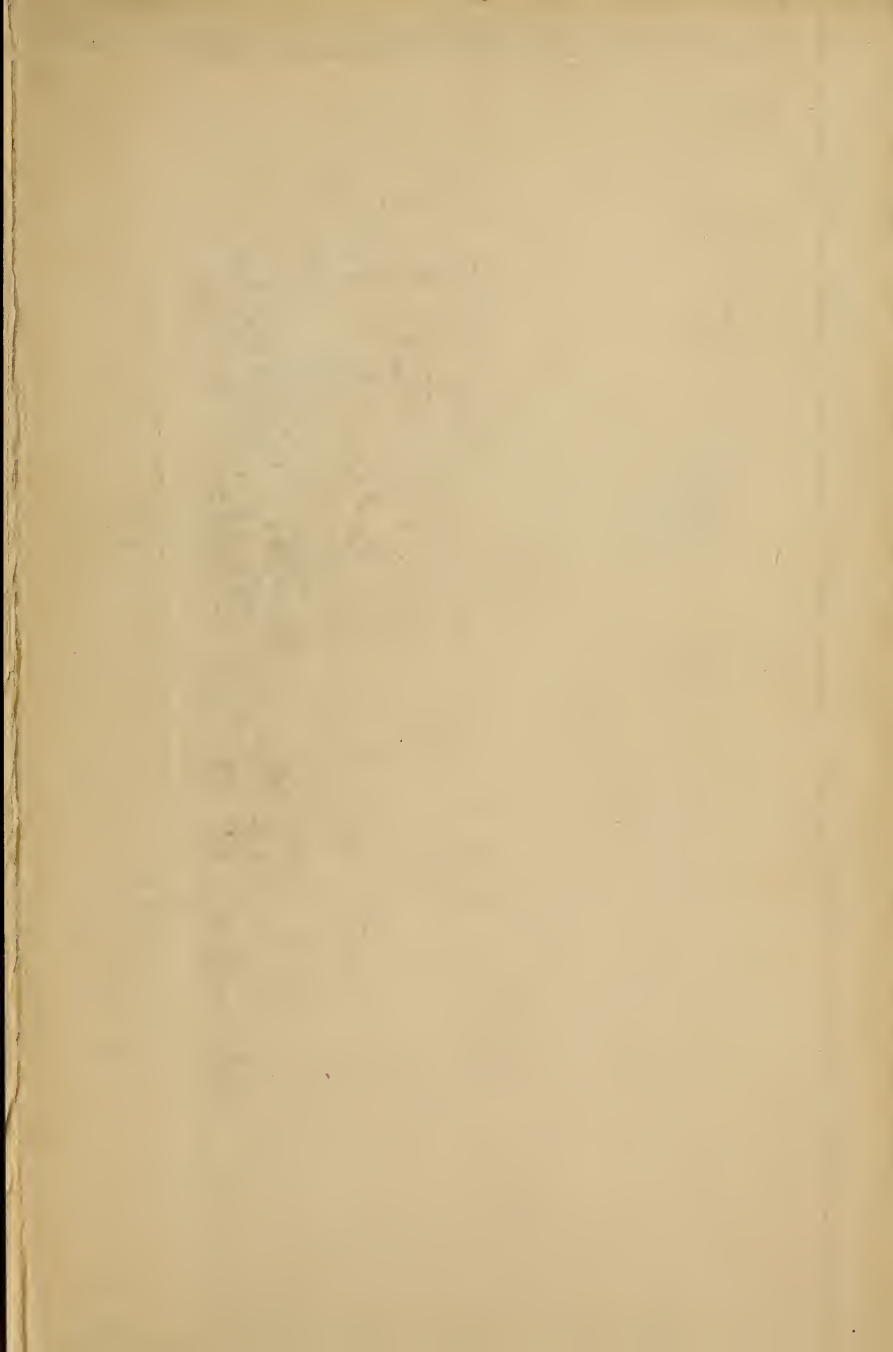
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